

MUSICAL AMERICA



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R. E. JOHNSTON IS ARRESTED AND BAILED

WELL-KNOWN MANAGER SUED BY
SINGER WHO CLAIMS HE
OBTAINED \$3,000
FROM HER.

Time. Wellington Alleges He Did Not Fulfill His Promises to Book Concert Tour—Asserts She Objected to Faked Press Notices—Johnston Makes Denial.

R. E. Johnston, who has been known for a number of years as a manager of prominent artists and musicians, among them being the violinists Musin and Marteau, Gerardy, the 'cellist, and Duss, the Pittsburg band-master, has been sued and arrested by Mme. Wellington, a concert singer, who charges him with having obtained \$3,000 from her, for which he promised to have her appear in a number of concerts, but that he has failed to keep his agreement.

Mr. Johnston, who is at present engaged in arranging a series of twenty-five concerts for Mme. Nordica, was arrested in the suit by order of Judge Gildersleeve on Thursday of last week, and was later bailed out by a Mr. Kraus.

Mme. Wellington, who belongs to a well-known San Francisco family, and who has studied in France and Germany, states that she met Mr. Johnston in New York and that he gave her every encouragement that her voice would win her fame and fortune. Finally, on his promises, she states that she gave him \$3,000, for which she received a contract guaranteeing her forty performances, but that outside of some advertising in a certain musical paper, she never got any return but one engagement.

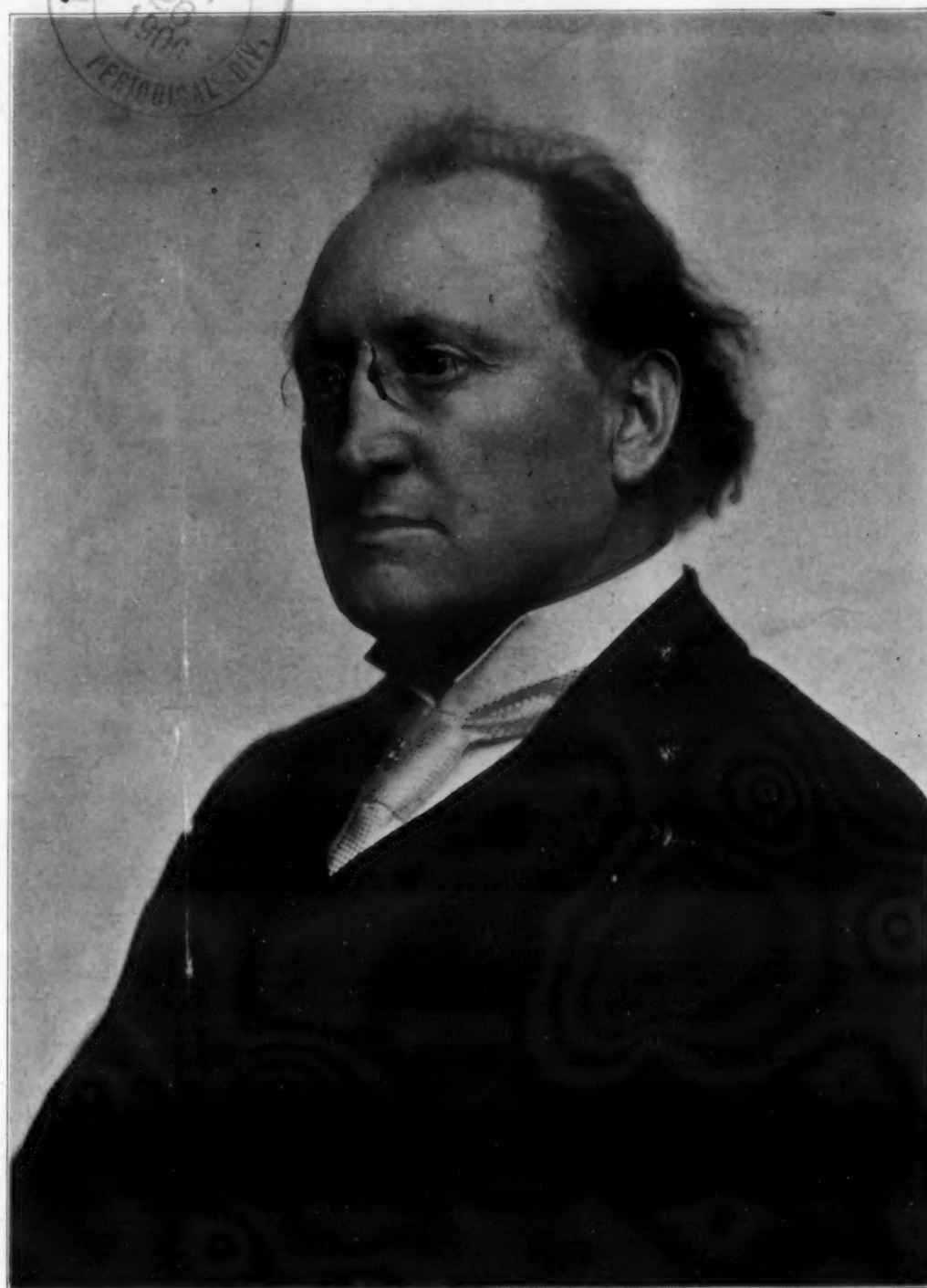
Mme. Wellington further states that Mr. Johnston wrote her he was unable to procure engagements owing to the fact that he had made a fiasco and become involved with Mme. Ella Russell, whom he had starred last season. Mme. Russell is a distinguished English vocalist, who came over here under contract with Johnston, and with whom she became involved later in legal difficulties.

One of the causes of her differences with Mr. Johnston, Mme. Wellington alleges to be her refusal to permit certain pamphlets of press notices to be sent out concerning her. These pamphlets, she claims, contained press notices about her appearances in Germany and Paris, and also had fabricated reviews of imaginary concerts which purported to have been printed in the German and French papers. She said she protested because she considered such methods dishonorable and ruinous.

She states that Johnston sent her out to fulfil a single concert engagement at Sioux Falls, S. D., and that when she made the journey of nearly 1,600 miles, she found there had been no arrangements made for the concert. Then she demanded her money back, and failing to get it, placed the matter in the hands of her attorney, Colonel Kowalsky.

Mme. Wellington says, finally, that she intends to fight the matter to the end—not so much for her own sake, as because many others have had a similar experience with Mr. Johnston.

On the other hand, Mr. Johnston denies the charge and insists that there is not a word of truth in it, and that when the case comes up for trial he will be able to show that he is entirely innocent of the charges brought against him.



FRANK VAN DER STUCKEN.
The Famous Conductor Who Will Conduct the Cincinnati May Festival This Year.
(See page 4.)

Calve Discovers a Contralto.

SEATTLE, WASH., Jan. 22.—Mme. Calve, who sung here in concert, has discovered a young girl contralto, Lois Feurt, for whom she predicts great things. The girl, who is seventeen years of age, was given an audience by Mme. Calve in the Lincoln Hotel, and pleased the prima donna so much with her singing that she told the girl she would formally adopt her and give her a thorough training in Paris.

Form Choral Union in Toledo.

TOLEDO, O., Jan. 24.—Plans are under way to combine several of the larger choirs of this city into a choral union, for the purpose of giving an oratorio in the Spring. Rehearsals will be begun shortly and the promoters hope to be able to awaken sufficient interest in the project to make possible a successful May festival.

"Veronique" Sold to Lee Shubert.

Lee Shubert, of the firm of Sam S. and Lee Shubert, has bought from George Edwards of London, the American rights to "Veronique." He will assume control of the production on February 3, at the close of the Boston engagement, when the entire company at present playing the opera will return to England. Mr. Shubert will then engage an entire American company and will send the opera on the road again.

Philadelphia Must Wait for Lhevinne.

PHILADELPHIA, Jan. 17.—The two piano recitals which were to have been given here by Joseph Lhevinne, one yesterday at the Bellevue-Stratford, and the other this afternoon in aid of the Russian Jews at Griffith Hall, have been postponed owing to the fact that Lhevinne has not recovered from his recent rough voyage. He will play in this city probably later in the season. Music lovers here have heard so much of his exceptional ability that they will insist upon it.

Rochester Hears Kneisel Quartette.

ROCHESTER, Jan. 22.—The Kneisel Quartette was heard in an interesting recital at Power's Hall, Thursday night, under the auspices of the Tuesday Musicales. It was an admirable programme, in which especial interest was attached to the Smetana quartette. Three other numbers, by Mozart, Schubert and Sinigaglia, completed the programme.

Boston Music Trustees' Chairman.

BOSTON, Mass., Jan. 18.—Edwin A. Franklin has been chosen chairman of the trustees of the music department of this city, a position made vacant last September by the death of Charles T. Dolan. Mr. Franklin is well known in local musical circles and as a flute player has been identified with a number of Boston bands and orchestras.

NEW OPERA HOUSE IS NEARING COMPLETION

HAMMERSTEIN'S HANDSOME NEW
YORK THEATRE WILL BE
OPENED NEXT OCTOBER.

Popular Prices Will Prevail in the Palatial Playhouse, Which Will be Devoted Exclusively to the Production of Grand Operas—Structure of Surpassing Beauty.

The Manhattan Opera House, now in the course of construction in West Thirty-fourth street, New York, will be devoted exclusively to productions of grand opera. It will enjoy the unique distinction of being, with the Metropolitan, one of the two theatrical structures in the United States, devoted entirely to that purpose.

Although he originally intended the theatre for productions of the extravaganza type, the recent popularity of Grand Opera induced Oscar Hammerstein, who is behind the project, to change his plans in this respect. His idea is to give performances of the best kind, at popular prices. Mr. Hammerstein is not supported by a board of directors, nor subsidized by any general public fund. In speaking of his plans, Mr. Hammerstein said:

"I do not purpose presenting cheap opera at cheap prices. I want to present these operas on a scale of grandeur and excellence—vocal and musical—befitting a public which stands foremost in the world, in point of musical taste and education, and in liberal support of anything that is ennobling."

The building is as fireproof as human ingenuity can make it. The interior will surpass in beauty of decoration and impressiveness of architectural design any structure of its sort. The foyer has a width of thirty-five feet and a length of 125 feet. There will be smoking rooms, lounging rooms and reading rooms galore, and the stage is the largest of any playhouse in the city, having a depth of eighty-five feet and a width of one hundred and twenty-five feet. The house will seat four thousand persons and the schedule of prices which Mr. Hammerstein has adopted is as follows: 1,200 seats at \$2.00 each, in the orchestra; 600 seats at \$1.50 each, in the first balcony; 1,000 seats in the second balcony at \$1.00 each, and in the third balcony 1,200 seats at 75 and 50 cents.

There is a circle of private boxes hung underneath the first balcony. This is a departure from the old-time construction and location of boxes, but it insures absolute privacy to the occupants, at the same time giving them a perfect view of every portion of the stage. There are also four tiers of proscenium boxes, and it is proposed to have all the boxes, fifty in number, subscribed for, for the first season of twenty weeks, which will begin next October.

MONTREAL ORATORIO SOCIETY.

Prepares for Two Big Concerts To Be Given in April.

MONTREAL, Jan. 24.—Full details of the two concerts to be given by the Oratorio Society of this city, April 12 and 13, in the Arena, have been announced. The first evening will be devoted to the works of Sir Edward Elgar, among them being "The Dream of Gerontius" and the beautiful setting of "God Save the King." The second evening will be devoted to Handel's "Messiah," for which the soloists will be Mme. Shotwell-Piper, soprano; Mme. Katharine Fisk, contralto; Dr. Ion Jackson, tenor, and Julian Walker, basso.

MUSICAL STARS IN COMBINATION CONCERT

JOSEPH HOLLMANN, MARIE HALL AND RAOUL PUGNO HEARD AT CARNEGIE HALL MUSICALE.

Three Artists Distinguish Themselves Anew in Varied Programme, Brilliantly Rendered and Deservedly Applauded.—Young English Girl Surprises Auditors by Her Fine Violin Playing.

On Sunday afternoon, January 20, Carnegie Hall was well filled with a large and intelligent audience of music-lovers, attracted by the "Grand Combination Concert," offered by Henry Wolfsohn, who presented Raoul Pugno, the pianist; Miss Marie Hall, violinist, and Joseph Hollmann, 'cellist.

This was Mr. Hollmann's first appearance in New York on his present visit to this country.



JOSEPH HOLLMANN.

A Splendid 'Cellist Who Was Heard to Advantage at a Special Sunday Concert at Carnegie Hall, New York, January 21.

The concert opened with Beethoven's Trio in D major, op. 70, No. 1. The rendition disclosed two facts,—first, that this kind of music is inappropriate to so large an auditorium as Carnegie Hall, and also that great artists do not always play well together,—as people have discovered before now, when they have attended an "all-star" performance of some well-known play. Great artists are not accustomed to ensemble playing, and then, though they endeavor to subordinate their individuality, as Mr. Pugno did in the various selections in which he appeared, the result is not always as good as that which is generally obtained from less distinguished players. This said, however, the performance deserves unstinted praise.

Mr. Hollmann, who is surely one of the greatest 'cellists living, delighted his audience in Boellmann's "Variations Symphoniques." He produced from his instrument a fine, noble, delightful singing quality of tone.

In the Cesar Franck Sonate Mr. Pugno sustained Miss Hall's playing, which was of a high order, with an evident effort to subordinate the piano.

Miss Hall showed not only splendid technical skill, but surprised many of those who have heard her only in lighter pieces, by the dignity, grace and musical intelligence of her playing.

Mr. Pugno followed with a number of Chopin pieces. His playing aroused enthusiasm, though there were times when he positively was carried away by his own velocity and so outran himself, and then again some of his dynamic contrasts seemed just a little forced. But he is such a sympathetic player, so sincere, such a magnificent musician, that his audience literally rose at him.

Later, Miss Hall played Wilhelmj's ar-

range of Schubert's "Ave Maria" with much tenderness and charm, and followed it with Paganini's "Hexentanz," in which she was scarcely so successful, though at the end of her performance she was recalled again and again, as indeed were the other artists.

The concert closed with the performance of Chopin's "Polonaise" by Pugno and Hollmann, which also aroused enthusiasm.

BOSTON SYMPHONY IN SPRINGFIELD

Cheerful Programme Marks Orchestral Concert at Which Strube's Concerto Is Played.

SPRINGFIELD, MASS., Jan. 22.—The Boston Symphony Orchestra was head in the Court Square Theatre, last Tuesday night in its only concert in this city, during the present season. General regret was expressed by music-lovers that the orchestra will not be heard here more often.

It was a rather different programme from any given heretofore. There were no musical enigmas to set amateurs to saying, "Isn't it queer?" and the selections were, on the whole, in a cheerful vein—a "Spring Overture," by Goldmark; Liszt's heroic tone poem, "Tasso"; and Tchaikowski's F minor "Symphony" with its "Pizzicato Scherzo."

The only American composition offered was the concerto for violin and orchestra by Gustav Strube, one of the first violins, which was given a fine performance by his colleague, Timothee Adamowski. Although it has been heard but seldom, this delightful composition, through its effective performance, won many admirers.

MR. BARBER'S RECITAL.

Last of Series of Three Piano Concerts in New York.

The last of the three piano recitals given by William H. Barber in Assembly Hall, No. 109 East Twenty-second street, New York City, Tuesday afternoon, proved to be an enjoyable affair. Albert Gerard-Thiers, tenor, was the assisting soloist. Among the offerings were Handel's "Gavotte" in G flat major; Beethoven's "Moonlight Sonata"; Rachmaninoff's "Prelude" in C sharp minor; Moskowski's "Scherzetto," opus 34, No. 4, and Schubert-Liszt's "Erl King."

Mr. Barber displayed a wealth of technical attainment and his playing was characterized by a warmth of expression that delighted his hearers.

CHAUSSEON NUMBER DELIGHTS BOSTON

Composition Played There for the First Time at Concert of Symphony Orchestra.

BOSTON, Jan. 22.—The twelfth concert of the Boston Symphony Orchestra Saturday night, in Symphony Hall, under the direction of Mr. Gericke, was notable chiefly for the first performance here of Chausson's "Symphony," in B-flat. This much discussed work is one of the latest products of "Young France."

Other numbers on the programme were Mendelssohn's overture, "Sea Calm and Prosperous Voyage"; Beethoven's "Concerto," for piano, in E-flat, played by Adele Aus der Ohe, and the symphonic poem, "Orpheus," by Liszt.

Of the orchestral numbers, Chausson's "Symphony" proved to be by far the most thoroughly satisfactory of his more important works. There is considerable evidence of melody, many pages of beauty and imagination, and the scoring is especially elaborate. The performance of it was one of great finish. Miss Aus der Ohe played with brilliance and force and was recalled several times.

Gustav Becker's Lectures.

"The Traits of Character Essential to Musicianship" is the general subject of a series of lecture-musicales now in their eleventh year, being given by Gustav L. Becker in his home, No. 1 West One Hundred and Fourth street, New York. The special subject last Saturday was "Perseverance," in the discussion of which Mr. Becker illustrated from the lives of musicians. Ida le Poidevin, soprano, assisted in the programme, as did a number of Mr. Becker's pupils.

TEACHER OF

BESSIE ABBOTT	(Paris Opera)
SOPHIE TRAUBMANN	(Metropolitan Opera Co.)
HARRIET BEHNÉ	(Berlin Opera Co.)
KATHRIN HILKE	(The Cathedral, N. Y.)

EMIL PAUR PLEASES AT BUFFALO CONCERT

ASSISTED BY PITTSBURG ORCHESTRA, LEADER CAUSES SENSATION WITH PIANO SOLOS.

Conductor Dominates Orchestra Even During Performance of Liszt's "Spanish Rhapsody" Arranged for Orchestra and Piano.—Big Audience, Despite Stormy Weather.

BUFFALO, Jan. 22.—The second of a series of three concerts by the Pittsburgh Orchestra, under the direction of Emil Paur, attracted an audience of formidable size in Convention Hall, Wednesday night, despite the storm. Mr. Paur made a happy impression with his piano solos.

Goldmark's "Sakuntala" overture; Schubert's unfinished symphony; the Tchaikowsky variations from the suite opus 55; a symphony poem, "The Burial of Ophelia," by Bourgault-Ducoudray, and Wagner's "Kaiser March" were the purely orchestral offerings of the evening. Of these special interest centred in the Tchaikowsky number and the French tone poem, because of their novelty.

The Schubert symphony has never been played here with such impressiveness. All the nobility, the pathos, the yearning which this wonderful writing expresses, were emphasized to the full by Mr. Paur's interpretation of the work.

Liszt's "Spanish Rhapsody" arranged for piano and orchestra by Busoni, was played, with Mr. Paur as the soloist. His performance of the solo, with its appalling difficulties, was such as to cause a sensation. His touch, while not especially warm, is crystalline and crisp, and he played the runs, arpeggios, octaves and chords which would tax the powers of any master pianist with a brilliancy, certainty and fine rhythmic swing that were admirable indeed. Although Mr. von Kunits held the baton, it was Mr. Paur who really dominated the orchestra, even while he was in the very midst of most taxing pianistic demands.

POPULAR CONCERT PLEASES ST. LOUIS

First of Series in St. Louis Draws Big Audience.

ST. LOUIS, Jan. 20.—The first of the series of popular Sunday afternoon concerts of the St. Louis Choral Symphony Society, at the Odeon, proved far more successful in point of attendance than the officers of the society had expected. There were eight selections by the society orchestra, under the alternating leadership of Frederick Fischer and Alfred Ernst, and six vocal selections by Mrs. Franklin Knight.

The character of the programme was intended to appeal to the popular taste, it being the purpose of the society to create greater interest among the people in general, rather than to appeal to those having technical understanding.

On the programme were the march, "Under the Double Eagle," F. E. Wagner; overture, "Rienzi," Richard Wagner; "Ballet Suite," Glazounow; "Babette," Victor Herbert; "Badener Madln" ("Girls of Baden"), Komzak; "Traumerel," Schumann.

Mme. Hall-Buckhout Pleases Yonkers.

Jennie Hall-Buckhout, soprano, was the soloist at the Yonkers Choral Society concert, at which William MacFarlane, organist of St. Thomas's Church, New York, was conductor, on January 16. She proved herself a favorite with discriminating concert goers. Mme. Hall-Buckhout was the soloist, also, at the recent concert of the Borough Park Choral Society, when she sang Gounod's "Gallia" effectively. Benjamin M. Chase was the conductor on this occasion.

Mr. Loud's 149th Organ Recital.

NEWTON CENTRE, MASS., Jan. 23.—John Hermann Loud's 149th organ recital was given here yesterday. The programme included selections from Bach, Guilman, Whiting, Smart, Rheinberger, Wolstenholme and Faulkes, and was presented with characteristic virtuosity.

Object to Opera Carriage Rules.

Mr. Conried has protested in vain to Police Commissioner Bingham of New York to have set aside the new rules governing carriage traffic about the Metropolitan Opera House. Under the new regulations carriages are not allowed to use Broadway in receiving or discharging passengers, and subscribers complain that they are greatly delayed in finding their carriages at the close of a performance. The rule has had the result of taking many of the opera-goers out of their boxes and stall seats earlier than formerly.

KNEISEL QUARTETTE IN FINE RECITAL

Gives Its Third Concert in Mendelssohn Hall, New York.

The Kneisel Quartette was heard in the third concert, at Mendelssohn Hall, New York, January 23, and from every viewpoint repeated its former successes. The quartette played Mozart's Quartette in E flat and Beethoven's in E minor.

Both compositions proved entirely adequate to enable the musicians to give of their best. The execution was wonderfully eloquent, displaying constant purity and richness of tone. The composers' thoughts were given free expression throughout. There were played also, two rhapsodies for oboe, viola and pianoforte of Charles Martin Loeffler. They are the latest published works of the composer, and were heard for the first time publicly in New York. They were played by Georges Longy, the admirable oboist of the Boston Orchestra; Mr. Loeffler himself in the viola part, and Heinrich Gebhard pianist.

The performance of these Rhapsodies was remarkable. The three artists were as one in their expression of the rhapsodical spirit in which the music is conceived. Mr. Loeffler's tone on the viola was beautiful, and Mr. Longy's playing of the oboe was a marvel of delicacy and refinement of tone, of long and perfectly turned phrasing, and of intimate fusion with the other instruments. Mr. Gebhard was a worthy companion of these two.

Fellowship Club Concert.

PHILADELPHIA, Jan. 22.—The concert given by the Fellowship Club of West Philadelphia under the direction of William B. Kessler on Saturday last was very successful. The programme included "Hope," by Mohr; "Winter," by Gastrop; "Ah, Dost Thou Recall?" Figue; "To the Sun," Nagler; "Her Laugh," Ingalls.

Impett Night in Troy.

TROY, N. Y., Jan. 22.—The Troy Vocal Society gave an interesting concert here Wednesday on the occasion of Impett night, at the Musica Hall. Thomas Impett sang a group of songs in the same form he displayed twenty years ago. The chorus was at its best and Mme. Olga Samaroff was heard in Cesar Franck's "Prelude, Choral and Fugue," for piano. The concert was notable in local musical history, largely through the popularity of Mr. Impett, who is the honored among honored in the ranks of Troy's musicians.

Baltimore's Oratorio Society.

BALTIMORE, Jan. 24.—The first concert of the Oratorio Society of Baltimore, which celebrates its twenty-fifth anniversary this year, was given last night, when Handel's Oratorio "Samson" was sung. The soloists were Ada Chambers, soprano; Janet Spencer, contralto; Edward P. Johnson, tenor, and Frederick Martin, basso. The society demonstrated itself capable of presenting the highest form of oratorio music. Joseph Pache is the conductor, and the chorus is composed of three hundred voices.

Mme. Maconda and Kronold in Trenton.

TRENTON, N. J., Jan. 22.—Mme. Charlotte Maconda, soprano, and Hans Kronold, 'cellist, were the soloists at a concert given under the direction of William Woodhouse, Jr., in the Taylor Opera House Friday evening. Mme. Maconda's clear and mellow voice made an excellent impression, especially in her exposition of Vida's "Song of Exile," and Mr. Kronold more than satisfied his most enthusiastic admirers with his unaffected and undemonstrative performance. He played Baziell's "Adagio" with majestic grandeur and repose. Although recalled again and again, Mr. Kronold declined to respond with an encore.



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BOSTON DELIGHTS IN SEMBRICH'S RECITAL

CRITICS CONSIDER HER AT HER BEST ON CONCERT STAGE, WHERE THEY SAY SHE HAS NO PEER.

Great Audience Hears Famous Singer in Symphony Hall, and Enjoys an Able Performance—Forces Accompanist to Share the Enthusiastic Applause.

Boston, Jan. 22.—Every seat in Symphony Hall had been taken days in advance of Mme. Sembrich's recital in this city last Saturday. She sang a group of early opera airs and songs, including Purcell's "Nymphs and Shepherds," Beethoven's "Andenken," and songs by Pergolesi, Marie Antoinette and an anonymous composer of the 18th century; a group of classical German songs, and "Three Roses." These modern songs were also presented: Hahn's "Le Mes Vers," Parker's "Milkmaid's Song," MacDowell's "A Maid Sings Light," Wolf's "Verborgeneit," Reger's "I Think, Dear Love," Strauss' "Ich Trage Meine Minne" and "Mohnblumen," and Forster's "Ich Liebe Dich."

In view of the dearth of Grand Opera in Boston, Mme. Sembrich's recital was a feature of the vocal season. Local critics consider her at her best on the recital stage, and declare she has no peer as a lyric singer. At the concert Saturday, the beautiful quality of her voice was unimpaired, and her mastery of technique was as fresh as ever.

She was ably accompanied by Isidore Luckstone, who was forced by Mme. Sembrich to acknowledge with her his share of the applause which was meted out so liberally.

CHOIR CONTAINED AN OPERA SINGER

Montpelier Seminary Student Sang in Church Under Assumed Name to Conceal Identity.

MONTPELIER, VT., Jan. 24.—William B. Shaul, a student at Montpelier Seminary, who has sung in the Methodist Church choir since he entered the school in September, proves to be William Bittner, an opera singer, who is to sing in grand opera this winter instead of returning to his studies.

He endeavored to escape notoriety by not giving his own name, while he sought to complete his education. William Bittner Shaul was his nom de plume.

Bittner is the son of a New York shoemaker. He is of German extraction and a firm Methodist. In the Methodist Church choir his rich, deep voice has been greatly admired.

He was a former member of the Bostonians, the understudy of Eugene Cowles, and has sung in all the large cities of the country. When he returned to New York for the Christmas vacation he was made such a flattering offer by a grand opera company that he decided to remain, and give up, for the present at least, his desire for a broader education, which has been mostly musical.

MME. SAMAROFF'S SUCCESS.

Pianiste's Tour of the West Brings Her Many New Honors.

Reports from the West indicate that Mme. Olga Samaroff, the pianiste, is scoring successes wherever she is performing on her present tour. Her well-arranged programmes and her high attainments as a musician have excited the warmest praise of critics.

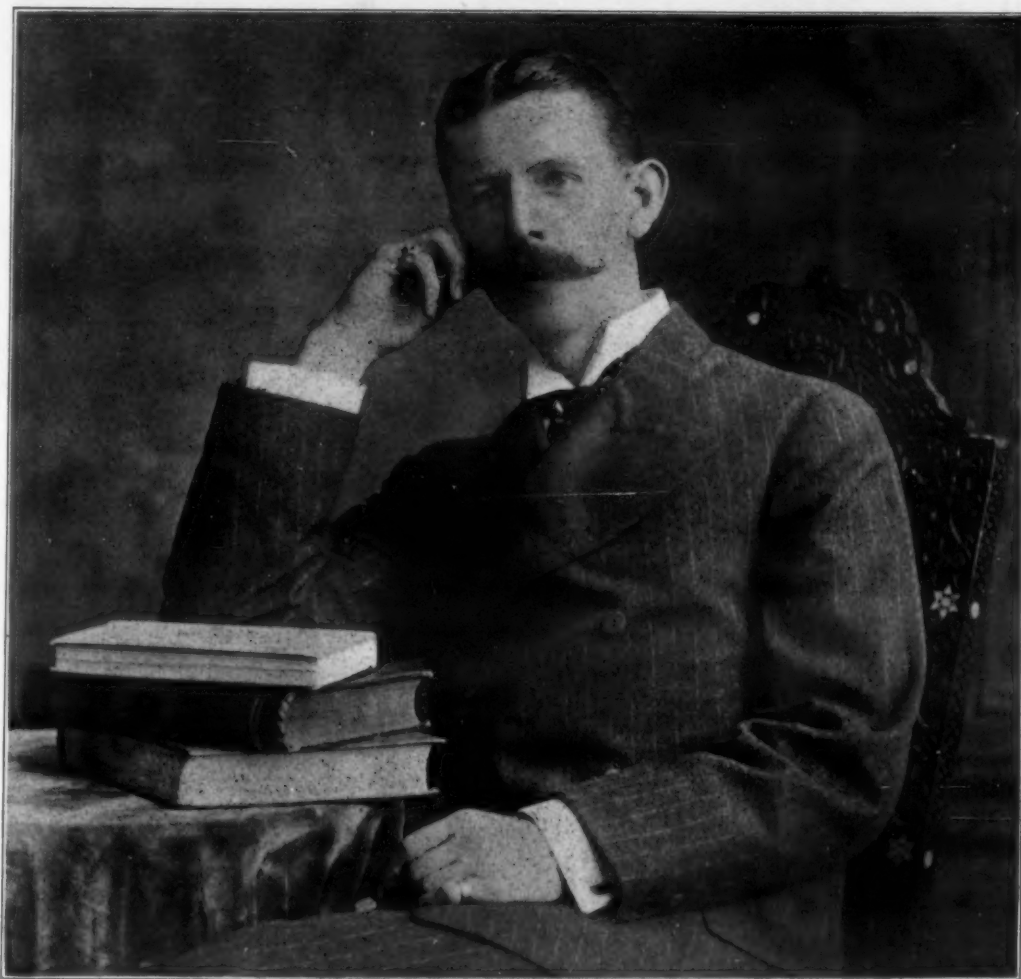
Especially in St. Louis, her home city, where she was formerly Miss Hickenlooper, was Mme. Samaroff well received. At her recent appearance at the Choral Symphony concert, at the Odeon, she scored a triumph so distinct as to constitute an event in the musical annals of that city.

Gwilym Miles in Cleveland.

CLEVELAND, Jan. 25.—Gwilym Miles, the Welsh barytone, was the soloist at the first concert, this season, of the Rubinstein Club, in Plymouth Church to-night. Mr. Miles presented, in admirable form, "The Vagabond," "On the Way to Kew," and "Molly Malone." He was received with enthusiasm.

HEINRICH MEYN'S RECITAL A DELIGHTFUL FUNCTION

SINGS SONGS BY ALEXANDER VON FIELITZ, ACCOMPANIED BY THE COMPOSER—RECEPTION FOLLOWS THE MUSICALE



HEINRICH MEYN,

A Well-known New York Singer, Whose Artistic Concert in Mendelssohn Hall Attracted Much Favorable Comment.

(Photo by Newman Studio.)

The song recital given by Heinrich Meyn in Mendelssohn Hall, New York City, on January 18, was one of the most artistic musical functions of a crowded season. Mr. Meyn not only sang splendidly, with intelligence and feeling, but he delighted an enthusiastic audience by bringing forward a number of songs by Alexander von Fielitz, of the Chicago Musical College, who accompanied him on the piano. Then, too, Mr. Meyn had John Cheshire accompany him in several songs on the harp, besides which Victor Harris also acted in a like capacity on the piano.

The entire affair was one redolent with art in its best sense. Mr. Meyn sang songs by Heinrich, Wolffe, Woodforde, Finner and Rieder, the composition of the latter being exquisitely accompanied on the harp by Mr. Cheshire.

The second half consisted of four songs by Mr. Von Fielitz, three of them being "Spaete Hochzeit," "Nacht Gebet" and "Es liegt ein Traum." The fourth was a cycle of ten songs entitled "Eliland." The songs told the story, free from all offense, of a monk's love for a nun. The monk put his love into songs, which he longed to sing but dared not. When discovered, he buried his songs in an iron box and gave them into the care of the forest birds. It is a tunefully melodious tale, graciously harmonious, and sweet in rhythm and mood.

In all his songs Mr. Meyn showed a

superb vocal training, a fine voice, artistic phrasing and the greatest of intelligence.

Press comments:

New York "Evening Post": "Heinrich Meyn's recital at Mendelssohn Hall yesterday afternoon gained special interest from the fact that the favorably known song writer, Herr Alexander von Fielitz, assisted him at the piano. The programme included more than a dozen of this composer's songs, of which 'Es liegt ein Traum,' which is bright and effective, and 'Moonlight Night' proved the most enjoyable."

New York "Times": "Mr. Meyn is a serious artist whose singing shows high purpose and sincerity. He put most of interest into the songs of von Fielitz, which are cleverly woven around a sentimental story and give agreeable expression to various manifestations of that sentiment."

New York "Sun": "Heinrich Meyn, barytone, gave a song recital at Mendelssohn Hall yesterday afternoon and also provided an illustration of the way in which such an entertainment might be made interesting. He did it by two simple means. First, he brought forward a composer of some distinction to accompany his own songs, and, second, he utilized in two numbers a harp instead of a piano."

The same evening Mr. Meyn gave a delightful reception at his residence, 44 Fifth avenue, to Mr. von Fielitz, at which Mr. Meyn sang several songs of the guest, and duets with Marguerite Hall. Martina Johnston, violiniste, played a "Romanza" by the same composer. Victor Harris also played several selections.

CONCERTS ARE POPULAR.

Sixth Annual Report of People's Symphony Is Encouraging.

The sixth annual report of the People's Symphony Concerts in New York, just issued, gives some interesting facts regarding the operations of this musical enterprise during the past five years of its existence. One notable feature is the list of compositions performed at the concerts, which indicates clearly the high standard always maintained in the programmes and testifies indirectly to the progress of the audiences in musical education and appreciation.

The showing carries with it a strong appeal to public-minded citizens for their generous support of the enterprise, especially for this season, when the repetition of the concerts at the Grand Central Palace entails large additional expenses.

"Tristan und Isolde" Sung.

"Tristan und Isolde" was superbly presented at the Metropolitan Opera House on January 24, with Nordica and Burgstaller in the title role.

RUDOLPH ARONSON BACK FROM EUROPE

ANNOUNCES HE HAS ENGAGED LEONCAVALLO TO CONDUCT OPERATIC CONCERTS.

Signorina Maria Colledero, Arthur Shattuck, Paris Chambers and Others Also to be Under His Management.

Rudolph Aronson, the well-known American musical manager, returned from a four months' trip in Europe on January 24, this being his eighty-eighth trip across the Atlantic. In an announcement issued shortly after his arrival, he stated that he had engaged a number of prominent musical attractions for next Autumn and Winter, among them being Leoncavallo, the Italian composer, who will conduct a series of opera concerts of his own works. The principals of the company are to be imported from Italy, and the orchestra and chorus will be engaged here.

Signora Maria Colledero, the Italian dramatic soprano, cousin of Prince Colledero, will be a new comer, as well as Arthur Shattuck, the American pianist. Leon Renny, a young barytone who has made a great success in London and Paris drawing-rooms in his artistic rendering of songs of the modern French school, and Paris Chambers, the American cornet virtuoso, will also come here.

Mr. Aronson is bearer of an option for the sale of the valuable "Paganini Collection," consisting of the illustrious violinist's medals, jewels, musical instruments, autograph letters and documents, unpublished compositions in manuscript, etc., numbering in all 358—now the property of the Barons Paganini.

STOJOWSKI GIVES A FINE RECITAL

Polish Pianist Proves Himself to Be an Artist of the Very Highest Attainments.

Although Sigismund Stojowski, pianist, has been heard on two occasions in New York, his recital in Mendelssohn Hall, January 24, was the first opportunity afforded to disclose his powers as a soloist. The pianist made it plain, from the very outset, that he is an artist of the highest attainments.

Keen intelligence and musical feeling were the characteristics displayed in his performance, which was listened to by a large audience that frequently gave evidence of its appreciation. Let it be said to Mr. Stojowski's credit, that his work was sane throughout. There was no false sentiment, no mawkishness to mar the real emotions incident to his representative programme.

He was heard in Beethoven's C minor Sonata, op. 3; Schumann's Sonata in F sharp minor, op. 11; a group of Chopin numbers and Liszt's second "Hungarian Rhapsody." New York concert-goers are to be congratulated upon having so admirable an artist added to the list of the city's residents.

Mrs. Belmont's Musicale.

Washington, Jan. 25.—At the home here of Mr. and Mrs. Perry Belmont this evening, Caruso, Bessie Abbott and Gerardi were the shining lights of the most brilliant musicale of the season. All the Diplomatic Corps, the Senators and Congressmen who could obtain much coveted invitations were present.

Rehearsing "St. Ursula."

The Dramatic Oratorio Society of New York held a rehearsal January 24 in St. Ignatius Loyola Academy, Eighty-sixth street and Park avenue, when the sacred oratorio "St. Ursula" was sung. The principal choir members of various New York churches are to take part in the public performance of the work.

Recital by Arthur Rubinstein.

Arthur Rubinstein's second recital in the Casino Theatre, New York City, on January 24, showed this talented pianist in his best form. His programme included among other numbers the Schumann Fantasia, Chopin's B minor sonata, Brahms' variations and Liszt's Twelfth Rhapsody.

'Cello Recital in Gainesville.

GAINESVILLE, GA., Jan. 22.—The 'cello recital by Oscar Pappenheimer, of Atlanta, here, Saturday night, was attended by an appreciative audience. Mr. Pappenheimer was assisted by Mrs. Catharine Newsome Jewell, of the Brenau Conservatory, Gainesville, and Eda E. Bartholomew played the accompaniments. Throughout, the programme was marked by decided musical excellence.

MISS ABBOTT MAKES A PLEASING IMPRESSION

YOUNG AMERICAN SINGER SCORES AT HER AMERICAN OPERATIC DEBUT.

Appears as Mimi in "La Boheme" and Exhibits Many Unexpected Talents, Vocally and Historically—Mme. Noldi Takes Advantage of Nordica's Indisposition.

The operatic event of the last seven days was the appearance at the Metropolitan Opera House of Bessie Abbott in Puccini's "La Boheme." Her debut was successful from both a popular and artistic standpoint, for she made a charming girlish picture, acted with vivacity and intelligence, and sang delightfully. She maintained the high standard of her work from the very beginning, and in the third act in the death scene displayed considerable histrionic ability.

In speaking of her, Henry E. Krehbiel, of the New York "Tribune," declares that "Miss Abbott's is a voice of lovely timbre, especially in its medium register, is impeccable in its purity, of considerable sweetness, and because of its purity it has a carrying power out of all proportion to its quantity. There was nice achievement and better promise in all she did."

The New York "Times" says: "The idea she gave of her powers last evening was considerably higher than she gave at previous appearances on the concert stage. Intelligence and skill were evident in her impersonation in such measure as to make her a prominent addition to Mr. Conried's forces."

The New York "Herald" declares that "her voice, though not large of size, was ample for the role. Altogether, she scored gratifyingly and gave promise of still better things in similar roles."

The New York "Sun," which is probably the severest critic for newcomers, declares "she sang with taste, graceful style, purity of tone, and absolute fidelity to the pitch. Her delivery showed that she had an understanding of the part."

The performance of "Il Trovatore" on the evening of January 20, gave opportunity to Mme. Noldi, an American singer, to prove her sterling worth. Mme. Nordica had been cast for Leonora, but was taken ill at the last moment, and Mme. Noldi was substituted and proved herself a singer possessed of a fine voice which she knew how to use to great advantage. Knote was the Manrico. He proved a delightful surprise, for he sang like one to the best Italian manner born, with fine spirit and a true ringing and brilliant tone. Mme. Homer was a most dramatic Azucena and Journet was a satisfactory Ferrando.

At the concert given on the evening of January 21, Mme. Sembrich, Dippel, Plancon and Mme. Jacoby were the soloists.

EXPOSED BY A PHONOGRAPH.

Machine Reveals Wife's Infidelity to Husband and Guests.

PARIS, Jan. 22.—A phonograph marred a soiree held in honor of his friends recently by an insurance agent named Partant. Among the guests was a certain Paul Carmin.

Mme. Partant, who has a magnificent voice, sang for the guests, and her husband then took out a phonograph cylinder labeled "Comic Song," but instead of a comic song the machine began to grind out the famous duet from "Romeo and Juliet," sung by Mme. Partant and M. Paul Carmin.

The duet was interlarded by such remarks as: "Oh, you little darling!" "Yes, dear!" "Yes, Paul, my precious!" And the voice of Paul was heard replying, "Dearest Amelie—(the wife's name)—you are a love-bird."

A painful scene ensued, and, as the guests left hurriedly, M. Partant sent for the police and went with his wife, Carmin, and the phonograph to the office of the nearest magistrate, where he registered a prosecution against "the singers," and left the phonograph as proof.

MISS BEATRICE EBERHARD

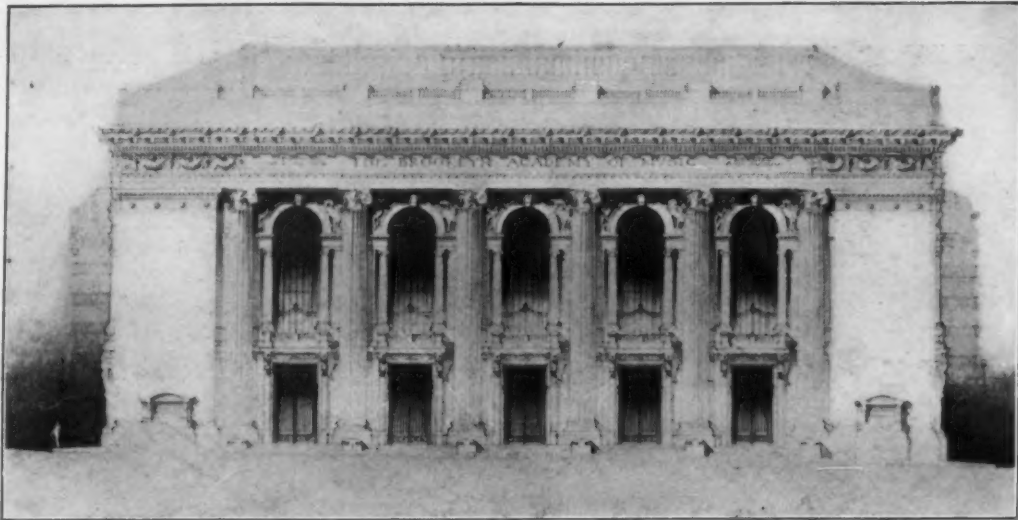
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IMPOSING STRUCTURE FOR NEW BROOKLYN ACADEMY OF MUSIC

BUILDING TO BE COMPLETED NEXT FALL WILL COST \$1,200,000 AND HAVE BIG AUDITORIUM



THE NEW BROOKLYN ACADEMY OF MUSIC.

The Front Elevation of the Structure, Facing on Lafayette Street, Showing Its Severely Simple Style of Italian Renaissance Architecture.

The new Academy of Music, to be erected in Brooklyn, at a cost of \$1,200,000, will be finished early next fall. It is to be located on three thoroughfares—Lafayette Avenue, Ashland Place and St. Felix Street.

Under its roof will be an opera house, a concert hall and an educational institution. On the right will be the opera house; on the left, the concert hall, and in front, extending the entire length of the block, the public lobby.

On the first balcony level, directly over the lobby, is the ball-room, forty feet high, and with an area of 5,000 square feet. The theatre auditorium will seat a total of 3,000 persons and the concert hall will accommodate half that number.

Above the concert hall is the lecture hall of the Institution of Arts and Sciences, and above this are the class rooms, executive offices and rehearsal rooms. On the Lafayette Avenue side are 200 feet of studios, with north light.

The stage of the opera house has a floor area of 4,500 square feet, and is to be equipped with every known device for scenic productions and protection in case of fire.

The exterior in design of the building is characterized by the dignified simplicity of the earlier Italian Renaissance.

The plan to establish this important institution in Brooklyn dates back to the fire in 1903, when the old academy was destroyed. Of the initial call for subscriptions for a million dollars, \$675,000 was secured and the site was bought and cleared for the foundations.

Besides the various educational interests which will be represented in the big structure, it is proposed to give a series of popular priced performances of Grand Opera, for which the best talent available, throughout the world, will be engaged. As an auditorium for orchestral concerts, the academy will offer advantages unparalleled, perhaps, in the United States. Its central location in Brooklyn, making it easily accessible from all important points of entrance to the city, will be one of its most popular features.

The designs for the structure were made by Herts & Tallant, whose plans were selected in a competition in which ten of the foremost architects of the East entered. The front elevation, toward Lafayette avenue, is shown herewith.

FRANK VAN DER STUCKEN: THE CINCINNATI CONDUCTOR

A NATIVE MUSICIAN WHO HAS HAD A CAREER MARKED BY EXCEPTIONAL ABILITY AND SUCCESS

CINCINNATI, Jan. 22.—Frank van der Stucken, leader of the Cincinnati Symphony Orchestra since 1894, is one of the foremost conductors and composers of America. The stupendous undertaking of preparing in six months the May Festival Chorus, a task which formerly consumed two years in execution, has been put upon his shoulders, and has attracted to him the attention of the musical world.

Mr. Van der Stucken, aside from his extraordinary talent, has had unusual advantages. A native of Texas, he had the good fortune early in his musical career to be taken abroad, where he became associated with such great masters as Benoit, Grieg, and Liszt. Under the patronage of Liszt he first attracted attention by conducting a concert of his own compositions at Weimar. In 1884 he returned to America to succeed Dr. Leopold Damrosch as leader of the Arion Singing Society of New York City. It was at his instigation that the society made the tour of Europe in 1892 which proved so overwhelmingly successful.

While in New York Mr. Van der Stucken conducted the Novelty Concerts in Steinway Hall and the symphony concerts at Chickering Hall, and was the first to give the orchestral works of American composers in a series of concerts. He also conducted two of the Saengerfests of the Northeastern American Saengerbund, in Newark and New York, with great success.

During his service as director of the Cincinnati Symphony Orchestra, of which he became the first conductor, he has conducted several May Festivals at Indianapolis, resigning from his position as director of the Cincinnati Conservatory of Music, of which he was for years the head, that he might

devote himself exclusively to orchestral work and composing. He is still associated with the college as honorary dean.

In 1899 Mr. Van der Stucken conducted a concert of American compositions at the Paris Exposition, and in 1900 was appointed official delegate of the United States to the Musical Congress at the great Paris Exposition. The French Government bestowed upon him the title of "Officier d'Academie."

Among Van der Stucken's most familiar compositions are the symphonic prologues, "Pax Triumphans" and "William Ratcliff," which have been played by many of the large symphony orchestras, both in this country and in Europe. He has also written music for Shakespeare's "Tempest," besides numerous songs and other compositions for orchestras. Van der Stucken was honored by an invitation in 1904 from the Bureau of Music of the Louisiana Purchase Exposition to write the score of the official "World's Fair March," the first number on the programme at the opening of the St. Louis Exposition.

After the death of Theodore Thomas, the Cincinnati May Festival Association engaged Van der Stucken to conduct the next May Festival and he is trying his utmost to accomplish in a short time what was formerly done in two years.

New Hours for Mendelssohn Hall Box Office.

The management of Mendelssohn Hall, New York City, has requested MUSICAL AMERICA to announce that hereafter the box office will be open for the sale of tickets from 9 A. M. to 5.30 P. M. daily.

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Arouses His Hearers to Greater Outburst of Enthusiasm than Any Other Conductor in Twenty Years—The Genius of the Man Shown in His Masterful Leadership.

SYMPHONY HALL, Boston, Jan. 18.—Concert of the New York Symphony Orchestra, Felix Weingartner conducting. The programme:—

Overture, "Freischuetz".....Weber
Symphony in B flat.....Schumann
Symphonie Fantastique.....Berlioz

Better than ever, in every department, the New York Symphony Orchestra under Felix Weingartner demonstrated its ability to intelligently interpret the more important orchestral works, at its performance here last night. Naturally, the chief interest of the concert centered about the appearance of Mr. Weingartner, and at the conclusion of the concert, critics generally conceded that he was as great as he had been heralded.

Directing without notes, and with absolute authority and grasp of every situation presenting itself in the orchestral score, Mr. Weingartner constantly displayed the characteristics of one who is a master of his art in every sense of the word.

It was interesting to see how catching his enthusiasm was. The audience was lavish in its applause.

Perhaps it was in the "March au Supplice" movement of the Berlioz Symphony that Mr. Weingartner's powers shone forth most resplendently. The gruesome spirit expressed in this work was given most graphically.

The earlier movements of this symphony demonstrated a versatility of exceptional kind. At the completion of the programme, Mr. Weingartner received an ovation seldom seen in Boston. His auditors cheered, men waved their hats, women their handkerchiefs and every one declared it an extraordinary occasion.

Press comments:
Boston "Advertiser": "Mr. Weingartner is an orchestral genius such as is seldom found even in these days of conductorial virtuosity."

Boston "Herald": "No conductor of serious music within the last twenty years has aroused an audience in Boston to such an enthusiastic outburst as did Mr. Weingartner last night."

Boston "Transcript": "He conducts without physical contortion, but the sense of an outpouring of personal power is sometimes overwhelming. Then comes the full close and man and music seem all white fire. You look up quivering with the excitement of it, and the impersonal, inscrutable Felix Weingartner is bowing gently to an audience that for the first time within the memory of Boston man has encored a movement of a familiar symphony and is shouting its bravos and calling his name as it would—or rather as New York would—with a soprano or a tenor of the opera."

Harold Bauer in New Orleans.

NEW ORLEANS, Jan. 22.—Harold Bauer, the pianist, was accorded an enthusiastic reception here Monday night, when he gave a recital in Newcomb Hall. Among the more popular numbers on his programme were Beethoven's "Wallenstein" Sonata, Schubert's "Impromptu" in G flat, and Mendelssohn's Scherzo in E minor.

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NEW YORK SOCIETY AT SMITH MUSICALE

CARUSO, MME. RAPPOLD, MISS
ABARBANELL AND NAHAN
FRANKO TAKE PART.

Brilliant Affair at Luxurious Residence an Event of the Social Season—Beautiful Organ Supplies Accompaniment for Bach-Gounod "Ave Maria."

What was perhaps the most distinguished musicale of the entire social season of New York City was that given by James Henry Smith at his handsome residence, 877 Fifth avenue, on January 17, at which Caruso, Mme. Rappold, Miss Abarbanell and Nahan Franko were the stars. Mr. Smith is a young bachelor who inherited fifty million dollars some years ago from an eccentric uncle in London, and he has since entertained society on a lavish scale.

The ballroom of his residence, which was originally built for William C. Whitney, and which he purchased shortly after the former's death, was converted into a concert room.

Caruso sang only two numbers, "Salve Dimora" from Gounod's "Faust," and several short songs by Tosti. Mme. Rappold was heard in the Bach-Gounod "Ave Maria," being accompanied on the splendid pipe organ in the ballroom by Richard T. Percy, and on the violin by Mr. Franko.

Miss Abarbanell supplied the light element of the programme, singing several of the songs which had made her famous in Berlin. They were "Ich bin nicht betrunken" by Oscar Strauss; "Die Freche Ratte," by Meyer-Helmund, and "Der Schoene Isidore," by Oscar Strauss. Among those present were:

Hon. Hugo Baring and Lady Evelyn Baring, Mr. and Mrs. Elbridge T. Gerry, Mr. and Mrs. Ogden Mills, Mr. and Mrs. Henry Clews, Mrs. C. Oliver Iselin, Mr. and Mrs. E. Rollins Morse, Mr. and Mrs. Pierre Lorillard, Mr. and Mrs. Robert Golet, Mrs. Ogden Golet, Mrs. James P. Kernochan, Mr. and Mrs. Henry Payne Whitney, Mr. and Mrs. James L. Breese, Mr. and Mrs. R. Winthrop Chanler, Mr. and Mrs. John R. Drexel, Mr. and Mrs. William K. Vanderbilt, Mr. and Mrs. P. Lorillard Ronalds, A. Morris Bagby, Mme. Lillian Nordica, Dr. and Mrs. W. Seward Webb, Mr. and Mrs. P. Cooper Hewitt, Mr. and Mrs. James A. Burden, Jr., Mrs. Whitelaw Reid, Miss Jean Reid, Mr. and Mrs. R. Fulton Cutting, Mr. and Mrs. Douglas Robinson, Mrs. Frederic Neilson, Mr. and Mrs. O. H. P. Belmont, Colonel and Mrs. William Jay, Mr. and Mrs. Richard T. Wilson, Mr. and Mrs. Pembroke Jones, Mr. and Mrs. James A. Burden, Sr.; Mr. and Mrs. Lawrence Waterbury, Colonel and Mrs. Franklin Bartlett, Mr. and Mrs. Trenor L. Park, Mr. and Mrs. Marion Story (Mme. Emma Eames), Mr. and Mrs. Elisha Dyer, Jr.; Mr. and Mrs. W. Bayard Cutting, Mr. and Mrs. James A. Stillman, Mr. and Mrs. Lloyd Griscom, Judge and Mrs. John Clinton Gray, Mr. and Mrs. Joseph Larocque, Jr.; Mr. and Mrs. Philip M. Lydig, Mr. and Mrs. Charles M. Oelrichs, Mr. and Mrs. Henry W. Poor, Mr. and Mrs. Royal Phelps Carroll, Mr. and Mrs. H. Coleman Drayton.

Philadelphia Mendelssohn Club Rehearsing Henschel's Requiem.

PHILADELPHIA, Jan. 19.—The Mendelssohn Club will soon take up the active work of rehearsing George Henschel's Requiem which will be sung at the midseason concert on March 15. The composer, who wrote the work in memory of his wife, will himself conduct the performance.

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DOLMETSCH TO MAKE DAINTY CLAVICHORDS

EXPERT ON OLDEN-TIME MUSICAL INSTRUMENTS
TO ENGAGE IN THEIR MANUFACTURE IN BOSTON



ARNOLD DOLMETSCH.

The Last of the Lute Players Will Superintend the Manufacture of Clavichords and Harpsichords at the Chickering Factory in Boston.

CHICAGO, Jan. 24.—Arnold Dolmetsch, probably the most famous authority on olden-time musical instruments in America, has made a contract with Chickering & Sons of Boston for the manufacture of clavichords and harpsichords, the work to begin in April.

The new instruments are to be manufactured in the Chickering factory in Boston. The Chickering firm, founded in 1823, by Jonas Chickering, who invented the iron plate for pianos, is honored as one of the leading piano concerns in the country. It is known for its progressive interest in the higher phases of musical art, and has consistently maintained its worthy traditions as the oldest American piano manufacturing house.

KUBELIK LOSES \$2720.

Has to Pay Damages for Not Fulfilling His Contract.

PARIS, Jan. 18.—Jan Kubelik will have to pay 13,600 francs to M. Schurman, a Dutch impresario, for damages sustained by the latter when the violinist broke his contract to play in Madrid and Barcelona.

Schurman asserted that he paid 6,330 francs for rentals of theatres. The balance of the claim was for damages arising from breach of contract.

Kubelik's counsel pleaded that the court had no jurisdiction, both litigants being foreigners, and that the disputed arrangement had nothing to do with France. Evidence was produced showing that Schurman had been legally domiciled in Paris since 1880. The court accepted this, held that Kubelik's allegation that he was legally domiciled at Kolin, Bohemia, was not proved positively, and gave judgment in favor of the plaintiff.

Italian Tenor Elopes.

TURIN, Italy, Jan. 24.—The Italian musical world is much wrought up over an adventure in which Alessandro Bonci, the famous tenor, figures as the hero, more or less. Bonci is a married man with four children, and not long ago eloped with the charming daughter of an intimate friend. Lawyers pursued the couple, and Bonci declares that he will marry her as soon as he can get a Swiss divorce.

Mr. Dolmetsch will personally have charge of the manufacture of the two old instruments, overseeing all the work. He believes that they are better adapted for the production of music in the home than the piano; that they have a more delicate tone-producing quality, and that they are capable of a greater combination of musical sounds than the piano. Their cost is to be between \$100 and \$150, and a number of orders have already been booked with him.

Several of the musical colleges in this city have signified their intention of using the clavichord because of its advantage for practice. The harpsichord will be the three-manual kind with pedals. The manuals will have—in organ parlance—a set of four foot strings, two sets of eight foot, and a sixteen foot. The pedals will have eight foot and sixteen foot sets which will be independent.

NEW OPERA IS SUCCESSFUL.

Giordano's "Siberia" Produced in New Orleans.

NEW ORLEANS, Jan. 14.—The first performance in America of Giordano's lyric drama, "Siberia," was given last night at the French Opera House, and scored an immediate success. The music is melodious, and the plot deals with the devotion of a man to a woman, worthy in her unworthiness. It is a plot full of emotion, and the music is well adapted to it.

Mme. Galli-Silva as Stephana was good dramatically and vocally, and as Nikona Mme. Fredax was excellent. Of the men, Lucas as Vassili was heard to decided advantage.

AMERICAN GIRLS PLEASE LONDON

MISSSES CARMELA AND GRAZIA
CARBONE, OF BUFFALO, DIS-
TINGUISH THEMSELVES.

Two Pupils of Elizabeth Cronyn of Buffalo, Who Are Now under Santley in London, Have Been Greatly in Demand for Drawing-Room Recitals.

LONDON, Jan. 14.—At Queen's Hall yesterday two American girls, Carmela and Grazia Carbone of Buffalo, distinguished themselves by several vocal duets sung so well and with such delightful enunciation, charm of voice and manner, that the large audience forced them to give repeated encores. With them on the programme were Suzanne Adams, Ben Davies and others of equal calibre.

The Misses Carbone have made a great musical and social success here, though they have been in this country only since last May. Although arriving too late in the season to make arrangements for public concerts, they were at once engaged for a number of drawingroom musicales, among them being Lady Weber's, Mrs. Meynell's, Liza Lehmann's, Alma-Tadema's, and those of other people equally distinguished.

The two young women are of Italian descent, but their home has always been in Buffalo, where their entire musical education was received from Elizabeth Cronyn, one of the best teachers in that city. For three years, until December, 1904, they sang in Dethier's Quartette, being also the soloists for the Boston Symphony Orchestra at times. Their main purpose in coming to this country is to study oratorio with Santley, and according to all accounts they are making rapid progress and are a credit to their country and to their Buffalo teacher.

RICHMOND TO HAVE A MUSIC FESTIVAL

Soloists Engaged and Rehearsals Under
Way for Important Series of
Concerts Next Spring.

RICHMOND, VA., Jan. 24.—The Board of Governors of the Wednesday Club of this city have fixed the dates for the big Spring Music Festival for April 30, May 1 and 2, thus arranging a series of three concerts, which promise to outclass anything of the sort ever heard here before.

Two additional concerts will be added this year, one a symphony concert, in which the orchestra will be given an opportunity to render its best instrumental work, and the other an artist concert, in which the soloists will have an opportunity of singing their arias and songs aside from their solos in the choral concerts.

Contracts have been signed with George W. Stewart, manager of the Boston Festival Orchestra, through whom these soloists have been engaged: Mme. Anita Rio, soprano; Louise Ormsby, soprano; Mrs. Bertha Cushing-Child, alto; Mme. Isabel Bouton, alto; Edward Johnson, tenor; Lloyd Rand, tenor; Emilio de Gorgorza, barytone; Gwilym Miles, barytone and L. B. Merrill, basso.

The club has taken great pride in its musical director, Dr. Peters, and the work of the chorus has shown wonderful inspiration under his direction. Gounod's "The Redemption" has been rehearsed for some time, and work has just been started on Rossini's "Stabat Mater."

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OTIE CHEW SCORES SUCCESS IN CHICAGO

ENGLISH VIOLINISTE APPEARS AS SOLOIST WITH THE THEODORE THOMAS ORCHESTRA.

Charms a Large and Enthusiastic Audience by Her Brilliant Technique, Charming Personality and Wonderfully Graceful Bowing.—Traymonte, the Harpist, Delights at Another Concert.

CHICAGO, Jan. 19, 1906.—Last Monday the Thomas Orchestra gave the fifth of its series of concerts in Ravina Park Theatre. The soloist was Otie Chew, the young and distinguished English violiniste. The orchestra presented three important numbers, namely, Mendelssohn's overture, "Fingal's Cave," the B flat symphony of Schumann, and Charpentier's suite "Impressions of Italy." The work of the orchestra was, on the whole, of a very superior order.

Miss Chew played the Mendelssohn Concerto, and gave a Bach prelude as an encore. She made an undeniable hit, and the consensus of opinion was that she is an artist of the first rank. The large audience applauded her again and again.

Press comments:

Chicago "Record-Herald": "Miss Chew played the Mendelssohn Concerto, a work that brought out some of the best points of her style. She has a clean, fluent technique and wields the bow easily and gracefully. Her tone is unusually beautiful. In her hands, the voice of the fine Stradivarius she possesses is liquid and rich."

Musical "Leader and Concert Goer": "Miss Chew proved an even more delightful player than most glowing reports had claimed. While personality is undeniably a valuable asset, yet it is her artistic sense that chiefly compels admiration. Miss Chew is an artist in every sense of the term. The applause that she won was absolute spontaneous. Her work was of the highest order, and pleased the large and most cultured audience as only work of the highest excellence can. Miss Chew is a delight to the eye no less than to the ear. Such an exquisitely graceful 'bowing' is not recalled. It is absolute perfection. She has great musical and artistic gifts."

CHICAGO, Jan. 22.—A finely interesting programme was interpreted by the Theodore Thomas Orchestra Friday afternoon. It was the sort of musical exposition requiring for its effective presentation the highest attainment of orchestral endeavor. It may be said that the musicians proved themselves entirely capable of bringing out the best that was in the exacting numbers. Especially in the second symphony of Brahms's D major did they acquit themselves with honor, for in this number the beauty of theme, the marked contrast and unity in structure and working out were especially pronounced. Mr. Stock proved himself to be a conductor of ability, thoroughly in keeping with the noble work of those under him.

Mr. Traymonte, as soloist, captured his hearers with the "Nordische Ballad" for harp.

Rosalba Beecher's Musicales.

Mme. Rosalba Beecher, some years ago a well-known singer in opera comique, and who has recently lived abroad, made her reappearance in a concert in the Princess Theatre January 23. She had the capable assistance of Miss Elizabeth Elmer, contralto; Edward Bromberg, barytone, and Albert Quesnel, tenor, in a programme which included Italian operatic selections and a few songs.

Mme. Beecher sang with agreeable quality, considerable flexibility and commendable taste.

Big Audience in Columbus's New Hall.

COLUMBUS, O., Jan. 22.—More than two thousand music-lovers attended the Fox-Hidden concert which took place in the new Memorial Hall last Tuesday night. This was really the first notable music affair to be given in the new building.



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Direction: HENRY WOLFSON

SAURET AND SPEED PLEASE MILWAUKEE

French Violinist and English Pianist Give Pleasant Concert at Gathering of Society Folk.

MILWAUKEE, Jan. 20.—Emile Sauret, the French violinist, and Arthur Speed, the English pianist, assisted by Mrs. Elizabeth H. Taylor, accompanist, of this city, were the soloists at a concert which attracted local society circles Tuesday night in the Athenaeum.



ARTHUR SPEED.

The young English pianist who is touring the country with Emile Sauret.

That Mr. Sauret was a thorough and sympathetic master of his violin was evident before the conclusion of the first movement of the "Sonata" in A major with which he opened the programme. He gave constantly new and delightful revelations of his power over the instrument in the subsequent offerings—Saint-Saens' "Concerto" in B minor, "Airs de Hongrois," by Ernst, and the "Elegie et Rondo," his own composition.

No less a success was scored by Mr. Speed, whose piano playing made a favorable impression. He performed with power, delicacy of touch, and depth of feeling, that were equally delightful in the interpretations of Schumann and of Chopin.

PHILADELPHIA HEARS ITS OWN ORCHESTRA

Pugno, the Soloist, Scores a Great Triumph.—Mozart Anniversary to Be Observed in Due Form.

PHILADELPHIA, Jan. 23, 1906.—The performance of the Philadelphia Orchestra on Saturday was a veritable triumph for Pugno. The attendance was large and the enthusiasm unbounded, specially when Pugno gave his fine interpretation of Frank's Symphonic Variations for piano and orchestra. The remaining numbers were Beethoven's Symphony No. 5 in C-minor, and Moszkowski's Suite No. 1. Conductor Scheel's handling of Beethoven's magnificent symphony was superb, and the occasion was an altogether notable one.

This week will see a variety of honors paid in the musical world of Philadelphia in recognition of the one hundred and fiftieth anniversary of Mozart's birth. The Philadelphia Orchestra's programme will be composed entirely of the works of that composer, with Charlotte Maconda, soprano, as soloist.

The Philadelphia Orchestra is to give a musicale at the White House, by invitation of President Roosevelt, on Monday evening, January 29.

Elvin Singer's Detroit Recital.

DETROIT, Jan. 22.—Elvin Singer's soiree musicale in his studios last Thursday night brought out a large and appreciative audience. A rule forbidding encores has been put in force, otherwise the programme might have been prolonged. Mr. Singer was in excellent voice and naturally the star of the programme, being heard to great advantage in his old role of "Faust," with Mrs. Bessie Booth Dodge and David B. Boyd in the trio from the fifth act.

ENGAGED

Boston Symphony Orchestra—5 times.
Pittsburg Orchestra—1 twice.
Philadelphia Orchestra—3 times.
Cincinnati Orchestra—Twice.
Metropolitan Opera House.
Recitals—New York (8), Chicago (6), Boston (4), Toronto (2), Montreal (2), Ottawa (2), St. Paul, Providence, Baltimore, Washington, Indianapolis, Louisville and leading American cities.

MINNIE COONS IN HER NATIVE CITY.

Pianiste Scores Successes at Recitals Given in Wilkes-Barre and Scranton, Pa.

WILKES-BARRE, Pa., Jan. 22.—Minnie Coons was greeted enthusiastically Wednesday evening, when she made her initial appearance in her home city, in a piano recital given at the Nesbitt Theatre. Brilliant in every department, her work gave evidence of virtuosity both pleasing and edifying. Miss Coons was brought repeatedly before her auditors to acknowledge the unusual reception given her at the completion of the programme.

Probably the most notable presentations on her programme were the passages of Chopin, Brahms and Liszt, wherein the daintiness of her touch was displayed at its best. Throughout she showed brilliant technique and intelligent interpretation.

Gwilym Miles, who assisted Miss Coons, came in for a generous share of the audience's plaudits. His singing was fully in keeping with the high tone of the concert. John Shephard was the accompanist.

Among Miss Coons's selections were Beethoven's "Sonata," opus 53, C major; Chopin's "Ballade" in A flat major; "Nocturne" in G major, and "Polonaise," opus 22, and Mendelssohn-Liszt's "Wedding March and Dance of the Elves."

Press comments:

Wilkes-Barre "Leader": "Miss Coons showed the real possibilities and temperament of effecting the artistic translation of the author's feeling and mysterious purpose. Before she had progressed even to the more difficult passages of the Beethoven Sonata, the audience felt that a masterly performance was in store for them."

Wilkes-Barre "Record": "She played with taste and feeling and a good deal of that quality, hard to describe, which might be called balance of poise. Her wrist and fingers are extremely pliable and she is an attractive figure at the keyboard."

Wilkes-Barre "News": "Miss Coons is a pianist of extraordinary ability, and the slight stages of virility in her fortissimo movement undoubtedly enhanced the refreshing delicacy of her pianissimo touch."

SCRANTON, Pa., Jan. 23.—The piano recital given by Minnie Coons in the Lyceum Theatre last Thursday night proved to be an important event in the city's musical season. A programme of wide range, and capable of demonstrating her highest attainments, was presented in pleasing form. Following the concert, Miss Coons held a reception on the stage, where she received many of her local friends.

Columbus, O., Hears Anita Rio.

COLUMBUS, O., Jan. 24.—Mme. Anita Rio gave a song recital last night in Memorial Hall, under the auspices of the Women's Music Club. Her popularity among music lovers was demonstrated both by the size of the audience and by the cordial reception given her performance. Mme. Rio's programme, delightfully arranged in four parts, included numbers of Mozart, Schubert, Strauss, Dvorak, Handel and Gounod.

Gilberts Assist Longy Club.

BOSTON, Jan. 23.—The Longy Club, at its second concert, in Potter Hall, last night, was assisted by M. Charles Gilbert and Mme. Gilbert, who sang duets from Gounod's "Mireille" and Gretzy's "Richard Cœur de Lion." The club played in its usual satisfactory manner.

Olga Samaroff in Boston.

BOSTON, Jan. 22.—Mme. Olga Samaroff gave her second piano recital Saturday afternoon in Steinert Hall, her programme including works of Chopin, Schumann and Liszt. Throughout the performance there was evidence of her genuine talent, which was particularly displayed in her fine and sincere emotional qualities.

Eaton-Hadley Trio Concert.

BOSTON, Jan. 22.—The Eaton-Hadley trio, assisted by Corinne Welsh, contralto, gave the twelfth in the series of chamber concerts yesterday afternoon in Chickering Hall. Miss Welsh has an admirable voice and her various songs were presented in artistic form. The programme included a trio of Bronsart, opus 1; Saint-Saens' trio, opus 18, in F, and the finale from the Strauss "Sonata," for cello and piano, opus 6.



Seymour D. Caldwell, a member of the Quincy, Mich., Orchestra, also well known in musical circles in the Middle West, died in Quincy on January 12.

Albert J. Kroner, leader of Kroner's Orchestra of Des Moines, Ia., was stricken with a hemorrhage while on his way home, January 14, and died almost immediately.

Dr. Gustavus Knabe, known as "the father of music" in Knoxville, Tenn., where he died on January 17, was born in Leipzig eighty-nine years ago. He had been prominent in musical circles in Knoxville and was most popular.

Joseph Tallman, well known in musical circles in Massachusetts, died in Fall River on January 11 from heart trouble. Although blind from birth he was proficient on almost every known musical instrument. He was especially well known as a violinist and a harpist, and on one occasion in public played one tune on the piano with the right hand and another with the left, singing simultaneously. He was a graduate of the Perkins Institute for the Blind at Boston and is said to have been the most brilliant musician in that institution from its foundation.

Harry Gates, formerly one of the foremost lyric tenors of the West, died in a San Francisco hospital, January 10. His death was caused by a general break down, resulting from grief over his wife's death in Boston, last December. He had left the stage many years ago, and until recently had kept a stationery and book store in San Francisco. Mr. Gates had a wonderfully sweet and powerful voice. His first public appearance was in 1871 in McVicker's Theatre, Chicago, where he sang the tenor role in "Il Trovatore." He later studied under Dudley Buck in Boston, and won renown in San Francisco, where he entered an operatic career. He was the editor of "Music and Drama," a San Francisco journal, for many years. He was fifty-eight years old.

Watkin Mills English Quintette Sails.

Watkin Mills, the English basso, and his English Concert party, comprising Miss Edith Kirkwood, soprano; Miss Gertrude Lonsdale, contralto; Harved Wilde, tenor, and Eduard Parlowitz, arrived in New York yesterday, January 26, from their extended tour in Australia, New Zealand, United States and Canada, where they have appeared in 146 concerts and festivals. They sail this morning on the Cunard liner "Umbria" for Liverpool. The entire tour, which has lasted over ten months, has been under the sole management of W. Spencer Jones, of Toronto, Canada.



"I hear you carry quite a considerable life insurance." "Yes." "For whose benefit are you insured?" "I won't know that myself until this investigation is over."—Baltimore "American."

"Have you seen Professor Gableton, the scientist, lately?" "Yes, I listened to him for more than an hour at the club last night." "Indeed! What was he talking about?" "He didn't say."—"Puck."

First Stranger—"So you are from Idaho? How does a woman run for office?" Second Stranger—"Just like she runs for a street car. You never know for certain which side she is running for."—Chicago "Daily News."

"Give me just two minutes," said the book agent. "I'll do more than that," answered the busy man. "I'll give you three minutes to reach the elevator, and when you get outside you can have all day."—Philadelphia "Ledger."

KUBELIK THE BOHEMIAN VIOLINIST

Management HUGO GÖRLITZ & KARL JUNKERMANN

KNABE PIANO USED

New York Representative, JULIUS FRANCKE

POETRY SET TO MUSIC

Ellen Bowick Gives Unique Recital in Mendelssohn Hall.

Ellen Bowick, an attractive English girl, was heard in a recital of original monologues and poems, set to music, in Mendelssohn Hall, Monday afternoon. In her programme she presented the first public performance in New York of Tennyson's "Lady of Shalott," with an accompaniment for the violin, cello and piano.

This selection was especially composed for Miss Bowick by Amy E. Horrocks and was introduced by her at the London Ballad Concerts, in Queen's Hall. Also presented for the first time was the performance of "Little Pictures of School Life," the music of which was written by Maude Valerie White.

The Philharmonic Society played a selection by Berlioz, and Miss Bowick displayed a depth of poetic feeling which was peculiarly appropriate to the musical accompaniments. The general performance was of a refined and edifying nature.

Anniversary of Pittsburg Eintracht Society.

PITTSBURG, Jan. 20.—The Eintracht Singing and Musical Society of Lawrenceville celebrated its fortieth anniversary on the evening of January 9, with a concert held at the new hall of the society at Thirty-sixth and Leech streets, Pittsburg. For the past forty years this organization has taken the leading part in the cultivation of German choral singing in Pittsburg, and the programme was an exceptionally interesting one.

Anton Schillo, the president, made an opening address in which he spoke of the completion of the new hall and promised a bright future for the organization. The soloists participating were Ferdinand Stewart, pianist; Miss Agnes Vogel-Roberts, soprano; Karl Zulauf, barytone.

NEW YORK SYMPHONY TO PLAY AT FESTIVAL

MR. DAMROSCH'S ORCHESTRA ENGAGED FOR CELEBRATION AT CONVERSE COLLEGE.

Busy Season in Spartanburg, N. C., Institution's Music Department, Where Director Manchester Has Been a Leading Figure in Concerts and Recitals.

SPARTANBURG, S. C., Jan. 24.—The New York Symphony Orchestra, under Walter Damrosch, has been engaged to play at the May festival to be given here by the Department of Music, Converse College, of which Arthur L. Manchester is director. Plans for the festival include a Wagner night, when the choral society will be heard, and a second choral night, when part songs and American lyric works with orchestra, soloists and chorus will be the features.

The musical season at the college, so far, has been one of marked activity. During the middle of December there was a complimentary musicale to the South Carolina Conference of the Methodist Episcopal Church, under the direction of Mr. Manchester. Alvah Glover Salmon was heard in a recital of Russian music for the piano, in the College Auditorium, January 8, and his programme was throughout replete with the highest forms of this important musical effort.

Mr. Manchester gave a song recital in the Men's Gymnasium of Indiana University, January 18, when he presented an ambitious programme, representing compositions by Mozart, Schubert, Moskowski, Mendelssohn and others. Sousa's band is scheduled to play at the university this Saturday afternoon.

SAFONOFF LEADS THE PHILHARMONIC

Moscow Conductor Gives Interesting Treatment of Symphony at Fifth Public Rehearsal.

Wassily Safonoff was the conductor at the Philharmonic Society's fifth public rehearsal in Carnegie Hall, New York, on Sunday afternoon. The programme consisted chiefly of Beethoven's Eighth Symphony and Mozart's D minor Pianoconcerto, a rather intricate composition, and hardly calculated to show the conductor at his best.

Mr. Safonoff's treatment of the symphony proved highly interesting, and the orchestra played the work with considerable spirit. Alfred Reisenauer's playing of the piano concerto proved to be one of the most delightful things he has done this season. In Rimsky-Korsakoff's Symphony suite, "Scheherazade."

Alfred de Seve's Concert.

MONTREAL, Jan. 18.—Monsieur Alfred de Seve, violinist, at one time concertmaster and soloist of the Boston Symphony Orchestra, made one of his much sought after appearances this evening in Karn Hall, when Mlle. Vanasse gave a musical and literary concert that attracted a full house. A. Ingley, violinist; C. C. Alloway, barytone; Miss Barker, soprano, and Miss Blanche Hardy, pianiste, shared in the success of the evening. Among those present were: L. O. Taillon, formerly prime minister of the Province of Quebec; Dr. and Mrs. Rottot; Judge Sicotte; Colonel Duchesnay; Principal Lacroix; Rev. Belanger, curate of the Church of St. Louis de France; Revs. Provost, Blondin and Lecours; Dr. and Mrs. L. D. Mignault; Dr. and Miss Dufresne; Mr. and Mrs. de Rosting.

WORLD CELEBRATES MOZART'S BIRTHDAY

COMMEMORATES 150TH ANNIVERSARY OF COMPOSER'S NATAL DAY MUSICALLY.

"Don Giovanni" to be Sung at the Metropolitan Opera House by a Fine Cast—Boston Symphony Plays "Jupiter Symphony"—Other Happenings

Throughout the musical world the one hundred and fiftieth anniversary of Mozart's birth is being celebrated to-day, January 27, and practically every musical organization playing to-day or to-night will be heard in the master's compositions. Even those organizations which do not celebrate the anniversary to-day, will do so, or have done so already, for the world has at last awakened to the fact that Mozart is superlative in the lyrical style of music.



WOLFGANG AMADEUS MOZART.

The Great German Composer, the 150th Anniversary of Whose Birthday is Being Celebrated throughout the Musical World.

In New York City, the most interesting event will be the performance at the Metropolitan Opera House this evening of "Don Giovanni," in Italian, with Nordica as Donna Anna, Jomelli as Donna Elvira, Sembrich as Zerlina, Scotti as Don Giovanni, Dippel as Don Ottavio, Journet as Leporello, Rossi as Masetto and Muhlmann as Il Commendatore. Nahan Franko will be the conductor.

On June 15, 1788, this opera was produced for the first time in Leipzig in the Theater am Rannstaedter Thore. Kosta played the title role; Mme. Miceli, the older, was Zerlina; Mlle. Miceli, the younger, Donna Elvira, and Ponziani was the Leporello. The programme of that day warned the public against encores. The box containing six seats cost four thaler and gallery seats four groschen, or nine cents each.

The People's Symphony Society celebrated the anniversary last night in Grand Central Palace, New York, playing Mozart's "Jupiter Symphony" and his "Magic Flute" overture.

Another event in this category will be Sam Franko's concert of old music on February 1, when Mozart's "Peasant Symphony"—a gentle satire on amateur composers and performers—will be played.

In Boston this afternoon, Wilhelm Gericke and the Boston Symphony will play the "Jupiter Symphony" in tribute to the composer.

It is not generally known that the author of the libretto of "Don Giovanni," Lorenzo Da Ponte, lies buried in the old Catholic Cemetery at Eleventh street and Second avenue, New York City. He died in 1838, and the exact spot where his body rests is not known. He came to New York in 1803, became a teacher of music and a professor of Italian at Columbia College, and was present at the first performance of his opera in 1825, under the famous Manuel Garcia.

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WASSILY SAFONOFF AND HIS WIFE, AND THEIR MUSICAL FAMILY

The above is a musical picture of Wassily Safonoff, his wife and their eight children. Mme. Safonoff is the daughter of a former Russian minister of the Interior, Wyschnegradski.

Their oldest child, Elijah, aged seventeen, is an accomplished performer on the cello, violin and piano.

Anna, who is eleven, is said to be a remarkably fine pianiste. The other children

are Sergius, aged fifteen; Evan, thirteen; Barbara, nine; Marie, Olga and Helena.

All the children are intensely musical, and if the occasion arose the entire family, with Safonoff leading, could give a symphony concert of considerable merit.

KNEISELS IN CHICAGO.

String Quartette Delights with Characteristic Performance.

CHICAGO, Jan. 22.—The concert of the Kneisel Quartette in the Music Hall, here, last Wednesday, was characteristic of that famous organization. The several offerings of a highly interesting programme were marked by the careful delineation of light and shade, and the playing was at all times colorful and rich.

On the programme were the Mozart "Quartette" in E-major; the "Quartette" in E-minor, by Smetana; the "Quartette" in D-major, by Borodino, and a study for string quartette by Leone Sinigaglia. The concert was given under the direction of Frederick J. Wessels.

New Chant in Montreal Churches.

MONTREAL, Jan. 22.—The plain chant of the Benedictines de Solesmes is gradually being introduced in Canada. Yesterday and the previous Sunday it was heard for the first time in the Church of Notre-Dame, Montreal, and produced a very good impression; the execution and ensemble is a great advance on the former plain chant. The choir of the St. James' Cathedral led the way some eighteen months since, as soon as the motu proprio was issued, and it is now expected that all the principal churches of this city will follow suit. The Jesuit Fathers in the Church of the Gesu, on Beury street, also adopted the new notation about a year ago.

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MR. BAGBY'S MUSICALE

Caruso Sings Before Notable Gathering in the Waldorf.

A gala occasion was Mr. Bagby's Musical Morning, January 22, in the Waldorf-Astoria. Caruso was the only vocal soloist and his offerings met with a cordial reception. The programme included a prelude to "Le Deluge" by Saint-Saens; violin solo by Henry Burck; a gavotte by Godard, played by Victor Herbert's Orchestra; "Torna Amore," by Buzzi-Peccia, sung by Caruso; "Wienlied," by Brahms, and "Canzonetta," by Mendelssohn, played by the orchestra; "Lucévan le Spelle," an aria from "La Tosca," sung by Caruso; "Forget Me Not" and a polonaise in suite for strings, by Herbert, played by the orchestra; "Sento Che T'Amo," by Fatuo, and "Lolita," by Buzzi-Peccia, sung by Caruso.

Among those in the audience were: Mrs. Hamilton McK. Twombly, Mrs. Lawrence Townsend, Mrs. Charles H. Marshall, Mrs. W. B. Osgood Field, Mrs. James A. Burden, Jr.; Mrs. Charles H. Baldwin, the Viscountess Maitland, Mrs. Charles A. Whittier, Mrs. William Jay, Mrs. Frederick Pearson, Mrs. Edward R. Thomas, Mrs. De Henry Knowlton, Mrs. Ferdinand Wilmerding, Mrs. W. Watts Sherman, Mrs. C. Francis Winthrop, Mrs. William M. Kingsland, Mrs. John C. Wilmerding, Mrs. Ansel Phelps, Mrs. Arthur Welman, Mme. J. J. DeBarril, Mrs. Henry Phipps, Mrs. Bradley Martin, Jr.; Mrs. F. Dana Winslow, Mrs. Charles H. Ditson, Mrs. William Schall, Jr.; Mrs. Jonathan Thorne, Mrs. R. J. C. Walker, Mrs. Edwin Gould, Mrs. Charles Boughton, Mrs. Charles D. Kingdon, Mrs. C. Oliver Iselin, General Horace Porter, and Count de Laugier-Villars.

Carlo Fischer, of Washington, who has won an enviable reputation as a cellist with the Pittsburg Orchestra, is now the first cellist of the Cincinnati Orchestra, under Conductor Van der Stuken.

SCOLDING FOR AN ENCORE.

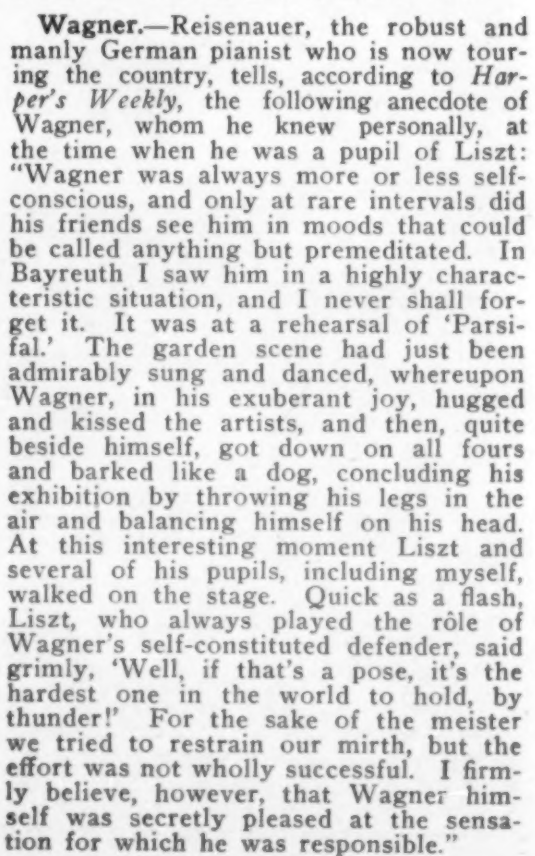
Leader of Italian Band Surprises His Restless Auditors.

LONG BEACH, Cal., Jan. 22.—"Ladies and gentlemen, I did not know there were impolite people in Long Beach."

That was the encore given by Nicola Donatelli during a concert here recently, in which his band had just finished playing the "Pizzicati," from "Sylvia." In the course of the concert the auditors, perhaps more amused than entertained by the eccentricities of foreign genius, had given way to their merriment on several occasions. The conductor's back told that he was displeased and when he turned around during the applause and gave expression to his feelings the audience was stupefied. Then the band burst into the strains of "Rosetta" and peace reigned supreme.

New Haven Symphony Orchestra.

NEW HAVEN, CONN., Jan. 22.—The New Haven Symphony Orchestra gave one of its series of five concerts in Woolsey Hall, here, last Tuesday night. The programme was one of more than ordinary interest. Mme. Antoinette Szumowska, pianist, was the soloist, and she played in her effective way Chopin's E-minor "Concerto," giving as an encore the C-sharp minor "Waltz." The orchestra distinguished itself by playing with spirit and expression Beethoven's "Fourth Symphony," a set of lyric pieces, by Grieg, and the overture to "The Flying Dutchman," by Wagner. The concert was under direction of Professor Parker.



MONTREAL IS PLEASED BY PUGNO'S RECITAL

AUDIENCE MAKES HIM PLAY HIS
OWN "SERENADE A LA LUNE"
TWICE.

His Interpretation of Beethoven Sonata Suggests
a Comparison with Rummel—Recalled Several
Times and Highly Praised by the Critics.

MONTREAL, Jan. 17.—Raoul Pugno gave a piano recital in Windsor Hall last evening, playing a programme consisting of Beethoven's sonata in D minor, op. 31, six Chopin numbers, selections by Schumann, Mendelssohn, Grieg, D'Indy, Liszt, and his own "Serenade a la Lune." He delighted a large and fashionable audience, being recalled three times. He had, however, to repeat his own "Serenade a la Lune," and after a wonderful pyrotechnical execution of Liszt's Eleventh Rhapsody, he responded by performing a Handel Gavotte and variations. It was the first time in the history of this country that a foreign artist played on a Canadian instrument, a Gerhard-Heintzman, which he praised highly. J. W. Shaw managed the concert in a satisfactory manner.

Excerpts from the press:

The "Witness": "He is a master of technique, and exhibits in his playing a striking individuality of interpretation, an admirable phrasing, and a brilliancy of execution that few pianists of to-day could excel."

The Montreal "Daily Star": "Not since unfortunate Franz Rummel played Beethoven to us has such Beethoven playing been heard here as Pugno's interpretation of the D minor sonata."

A CANADIAN BARYTONE.

W. Y. Archibald One of the Leading
Soloists in the Dominion.



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great success
W. Y. Archibald

W. Y. ARCHIBALD,
The Canadian Barytone, who is on a highly
successful concert tour.

TORONTO, Jan. 22.—W. Y. Archibald, one of Ontario's leading barytones, is enjoying a successful concert and oratorio season. Mr. Archibald has established for himself considerable prestige as a vocal instructor, and his solo work has been sought by the principal singing societies in the Dominion.

Mr. Archibald is conductor of the University of Toronto Glee Club, conductor of the University of Toronto Ladies' Club, and was formerly specialist of voice culture in the Metropolitan School of Music, and lecturer on voice culture in Knox College. He was the organizer and first conductor of the Upper Canada College Glee Club. Under his leadership the two singing clubs of the University of Toronto have reached a higher point of excellence, according to the critics, than ever before in their history.

Of his singing in Cleveland in October the "Leader" of October 22 said: "W. Y. Archibald, a well-known Canadian barytone from Toronto, sang two solos in Case Avenue Presbyterian Church on Sunday morning. Mr. Archibald has a beautiful, rich voice of great range and power. His rendering of 'I Saw a Holy City' was a masterly performance."

MUSIC TEACHER HEIR TO \$300,000

Mrs. Emma Janet Gossin, of Los Angeles, To Get Portion of Great
Uncle's Estate.

LOS ANGELES, Jan. 24.—After years of toil, good fortune has smiled upon Mrs. Emma Janet Gossin, a music teacher. Mrs. Gossin has just been informed that she is to receive an English estate valued at \$300,000.

The whole estate, which has finally been settled by the English courts, and which altogether is said to amount to \$1,500,000, was left by Mrs. Gossin's great uncle on her mother's side, who died in England about four years ago.

Mrs. Gossin will devote a large part of her fortune to missionary work and in aiding poor children in whose welfare and advancement she always has been interested.

Mrs. Gossin is talented, being an artist and a musician. She is a teacher of the piano, violin, mandolin and guitar, besides giving vocal instruction.

OPERA ARTISTS SING FOR ACTOR'S BENEFIT

NOTABLE LIST OF TALENT COMES
TO THE AID OF FRITZ
HITZIGRATH.

A notable list of artists—a dozen of whom were singers of the Metropolitan Opera House—took part in the concert, January 21, in Liederkranz Society Hall, New York, for the benefit of Fritz Hitzigrath, once popular on the German stage, and now impoverished, and broken in health. Heinrich Conried had charge of the affair.

Among those who volunteered their services were Mesdames. Rappold and Marion Weed and Heinrich Knotte, Alois Burgstaller, Albert Reiss, Anton Van Rooy, Otto Goritz, and Robert Blass, of the Metropolitan, and Harry Walden, of the Irving Place Theatre. Messrs. Eisler, Schindler, Morgenstern and Volghera, also of the Opera House, were the accompanists.

It was little wonder that with this array of talent the hall was packed with auditors. Following a piano duet by the two accompanists, Goritz sang, in German, the prologue to "Il Pagliacci," in admirable style. Burgstaller sang Siegmund's love song, and Blass contributed an aria from "Der Freischütz" and Schubert's "Two Grenadiers." Miss Weed sang four songs by Bungert. The popular hit of the afternoon, however, was the comedy scene from "Stradella," presented by Messrs. Reiss and Goritz, who, after pleasing the auditors with antics and grimaces, incidental to their parts, ended by kissing each other. There were more songs by Mr. Van Rooy, Mr. Knotte and Mme. Rappold, and the concert closed with Kaschat's "Verlassen," sung by six Metropolitan tenors and basses. A handsome sum was realized.

MEXICO TO HEAR KUBELIK.

Violinist Abandons, for Present, Tour
of the World.

Jan Kubelik, the violinist, leaves Chicago this month, and will go to Vancouver and Portland on the northern route, skirt the Pacific Coast down to San Diego, then across the desert to Salt Lake and Denver, then to the City of Mexico, and back to New York through Texas and the Southern States.

The violinist will make his home, practically, in a private car, during this long and tedious journey, which would tax the endurance of an ordinary person. He will have only a few stop-overs which will give him a rest from traveling. The anticipated tour of the world has been abandoned on account, it is said, of his wife's desire. The Countess was to have accompanied him on the trip, but she feared the strain of travel would be too great.

When Kubelik does make a tour of the world—and it is said he will surely do so before long—it is understood that he will go east from Bohemia.

Grand Rapids Schubert Club Banquet.

GRAND RAPIDS, Mich., Jan. 22.—Seven hundred persons, among them the most noted figures in local municipal life, attended the banquet of the Schubert Club, in the armory here, Monday night. During the speech-making several numbers were interpolated by the club, among them being Grieg's "Land Sighting," sung in an artistic manner.

WHAT THE GOSSIPS SAY

David Warfield, whose wonderful performance in "The Music Master," has stirred New York for the last two years, does not have to act the role, for he is an exceptionally fine musician. At a recent social function, at which he was the unfortunate attraction, one sweet, young thing, of the feminine persuasion, buttonholed him and murmured softly:

"How strange it is, Mr. Warfield, to see you play the music teacher in such a realistic way, when actually you do not know

by her consummate art, burst into rapturous applause. The man in the orchestra seat gazed around for some sign of appreciation in a fellow-listener, but in vain. Nobody near him understood French.

* * *

"You are to produce 'Rienzi,'" said Siegfried Wagner to the conductor of the Leipzig Opera House the other day.

"Yes," said the conductor. "We will give 'Rienzi' next month."

"I suppose you will use mama's version?" suggested Siegfried, referring to his mother's audacious "editing" of "Rienzi."



DAVID WARFIELD.

Scene from "The Music Master," in Its Second Year at the Bijou Theatre, New York, Showing the Music Master Returning to His Studio Corner, Above Which Stands the Bust of Mozart.

anything about music. That is the way with actors, I suppose. They seldom are really the characters they represent."

Then she induced him to give an imitation of himself as the "music master," and Warfield did so. Suddenly he stopped, dropped his hands on the keyboard and swept into a Chopin nocturne, playing it with the execution and expression of a master. He held his audience spell-bound, and when he had finished, said quietly to his tormentor,

"Sometimes an actor does know music, you know, after all."

* * *

They are telling a new story about Bernhardt. It originated with a man who is thoroughly conversant with French. The scene of the story is laid in Detroit, and the play was one of those innumerable pieces where the wife, discovering the husband unfaithful, protests in a stormy scene that she will go forth and do likewise. This man sat in the orchestra stalls paying little attention to what was occurring on the stage, when suddenly his ear caught an unfamiliar sentence in Bernhardt's tirade. He sat up and listened. To his astonishment the actress, while weeping and scolding and storming at her husband quite as she should, was delivering herself in choice French of an invective against Detroit hotels in general, and the hotel where she was registered in particular. The food was bad, the service was worse, and if she ever came to that house again might she hope to die and dwell forever in America. So she spoke, and fell weeping at her stage husband's knees. The audience, thrilled

"No, Mr. Wagner," replied the conductor, dryly, "on this occasion we will use papa's."

* * *

John Philip Sousa is the new musical Joan of Arc. He has started a crusade against the hackneyed themes and names utilized by composers. In order to show proof to be used in his reform movement, he has quoted statistics which are now made public for the first time. According to his records there are:

Songs about spring, 1,263,842; about love, 954,626; about bygone days, 823,437; about flowers (pansies, roses, hyacinths, daisies, forget-me-nots and lilies), 749,211; about romanzas, 672,843; cradle songs, 547,738; nocturnes, 521,266; reveries, 479,143; songs with violin obligato, 422,001; serenades, 366,242; aeolian murmurs, 133,009; rippling cascades, 102,112; variations on "Yankee Doodle," 96,424.

* * *

Willy Hess, the well-known Viennese singer, has published some misanthropic aphorisms in regard to stage life, of which we extract a few:

"It is difficult to love one's neighbors of the stage—as they love themselves."

"The greatness of an artist often appears in his being as ready to leave a theatre as to enter it."

"The only thing willing to come down in a theatre is the curtain."

"To become an actor is easy; to be one difficult."

"Anything is possible in a theatre—many a man has said this, and then gone on the stage."

"I like stupid people better than smart ones; stupidly enough, they at least once in a while tell you the truth."

DAVID

BISPHAM

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ADELAIDE LANDER IN HER FATHER'S PLACE

ASSUMES CHARGE OF HIS WELL-KNOWN ORCHESTRA, BESIDES OTHER DUTIES.

Assists Mme. Frida Ashforth and in Addition Has Vocal Class of Her Own.

In a charming studio at 223 East Seventeenth street, New York City, sits a stately young woman, alert and self-possessed, whose sole business it is to be busy. She is the assistant to Mme. Frida Ashforth as accompanist and vocal teacher. She also has a vocal class of her own, and in order to fill in any odd moments she is manager of what is probably the most popular social orchestral organization in New York City and wherever its Four Hundred may happen to congregate. Her name is Adelaide Lander, and she is the daughter of the famous Lander, whose band has played at more social functions in New York City and vicinage than any other similar organization.



ADELAIDE LANDER.

The daughter of the well-known orchestra leader, who is maintaining his organization intact.

"Until the death of my father," said Miss Lander to a representative of *MUSICAL AMERICA* the other day, "I never realized what a hold he had on the real old families for whom he has played so much, and with whose merrymaking he had been so closely associated.

"I try to keep out of the public eye as much as possible. I am the power behind the throne—directing, arranging, meeting the men and discussing the plans, paying them, settling matters with the unions, and in short doing all and every sort of work that a woman can without becoming offensively aggressive."

Miss Lander, who has a fine contralto voice, is a pupil of Mme. Ashforth, but she does not sing in public, for as she says herself: "There are plenty of singers—my work is along different lines."

HANS BARTH'S RECITAL.

Boy Pianist Astonishes with Performance in Carnegie Music Hall.

Hans Barth, the thirteen-year-old pianist, gave a recital in Carnegie Chamber Music Hall January 23. Perhaps the most interesting of the numbers on his varied and exacting programme were a Nocturne in B major, opus 4, and "Airs of Gypsies," opus 3, of his own composition. In spite of his youth, the boy's musical conception and ability to interpret were remarkable. His auditors were astonished as well as enraptured by his able performance.

On the programme were such numbers as Beethoven's "Moonlight Sonata," Mendelssohn's "Rondo Capriccioso," opus 14, the "Spinning Song," from "The Flying Dutchman," and Liszt's "Rhapsodie Hongroise," No. 12. The latter number was given with strength, power and delightful phrasing.

Miss Passey—"A fortune-teller has told me where I should find my future husband." Mrs. Situplate—"Goodness! Give me her address at once. Perhaps she could tell me where my present one is."—"Judge."

PAUL DUFFAULT

FROM BEYOND THE SEAS

Giuseppe Dalli has written a new opera having Marie Antoinette as its heroine.

Fraulein L. Rally, of the Berlin Opera, will be the soloist at the Mozart anniversary in Paris on January 28.

Humperdinck's "Hansel und Gretel" scored a tremendous triumph recently at its first performance in Bologna.

Edouard Derue, a Belgian violinist, has been appointed musical instructor to the Princess Elizabeth of Belgium.

"Lohengrin" was given for the two hundredth time in Cologne on December 21, the first time being June 11, 1855.

Mischa Elman's concerts in Berlin were not so well attended as those of Ysaye, the latter of whom was in superb form.

Friedrich Klotz's new fairy opera, "Ilsebill," was produced at Munich at Christmas, and is pronounced a masterpiece.

Christian Sinding, the Norwegian composer, in a recent interview stated that he considered Bach the greatest of all composers.

Michael Press, the new German violinist, and a pupil of Ysaye, made his debut in Berlin last month, and made an excellent impression.

At a recent festival of brass musical instruments in Crystal Palace, London, a ten-year-old boy, Max Darewski, directed the five thousand players.

A new opera in four acts, named "Akte," composed by the Spanish violinist, Joan Manen, will be produced at the Opera House, Dresden, next month.

Gorlitz, Germany, is to have a new music hall to cost \$200,000, capable of seating two thousand auditors, one hundred and twenty musicians and eight hundred singers.

Mabel Estella Ward, an Australian contralto, has made a considerable stir in her native country and has been hailed as one of the greatest singers heard there in years.

Gustav Mahler has just finished his sixth symphony. It will have its premiere at the next meeting of the Allgemeiner Deutscher Music Verein at Essen, Germany, during the coming summer.

Olive Mead Quartette in Brooklyn.

The Olive Mead String Quartette played in Association Hall, of the Brooklyn Institute, January 18. On the programme were Haydn's Quartette in G Minor, op. 77, No. 1; Foote's Quintette in A Minor, op. 38, and Mendelssohn's Quartette in E Flat Major, op. 12. Arthur Foote, the pianist and composer, was the assisting artist. The playing of this talented organization elicited great admiration from one of the most representative audiences which has gathered in Brooklyn this season.

Will Play Only American Music.

Programmes of purely American music have been arranged for three concerts, which will be given at Carnegie Hall, New York, under the auspices of the New Music Society of America. The Society has just been formed to advance the interests of American composers. The dates of the concerts are February 19, March 19 and April 2.

Modest Altschuler, conductor of the Russian Symphony Orchestra, has offered the services of that organization to present the programmes, and Wassily Safonoff, who remains in this country while completing his engagements with the Philharmonic Society, is the honorary chairman of the score committee, which passes on the works submitted. Lawrence Gilman, of No. 227 East Seventy-second street, New York, receives all scores offered by composers.

Enderlin's Brooklyn Recital.

Owing to the sudden illness of Irwin Eyeleth Hassell, the young American pianist, who was to have given a recital at the Knapp Mansion under the auspices of the Brooklyn Allied Arts Association, January 19, the concert was postponed, and an impromptu programme was arranged to take its place. William A. Enderlin, a blind pianist, played satisfactorily, assisted by Marguerite Steinberger, soprano; Grace E. Huene, contralto, and E. Weissberg, basso.

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Reginald de Koven goes to Europe to spend a few weeks in Buda-Pesth and the cities of Austria-Hungary, getting musical color for his new opera, "The Student King," which Henry W. Savage produces about Easter time.

Blanche Ruby, a member of the Royal Opera Company at The Hague, was chief soloist at a benefit given for the Children's Home in Munich last month. Miss Ruby is an American and sang Ophelia's aria from the mad scene in "Hamlet," and a group of German songs.

Geraldine Farrar, the Massachusetts prima donna, is singing at Monte Carlo, her roles including Elizabeth in "Tannhauser," Kreiren in Massenet's "Koenig von Lahore," Nedda in "Bajazzi," and other leading parts. In the company are Van Dyck, Cavalieri and Marguerite Carre.

There was recently produced at Weimar Ernst von Wildenbruch's drama, "The Songs of Euripides," with music by Max Vogrich. Mr. Vogrich is well known in New York, where he lived for a number of years. His opera "Buddha," was produced in Weimar not long ago.

There will be sixteen Wagner Festival performances at the Prinz Regenten Theater, Munich, from August 13 to September 7, divided into five performances of "Die Meistersinger," three of "Tannhauser," and two of the "Ring." There will also be six Mozart Festival Performances in the Residenztheater from the second to the twelfth of August.

The Berlin "Allgemeine Musik-Zeitung" seems much astonished that the Chicago critics have taken a fancy to Waldemar Luetschg, the pianist, and declares that while he is a talented and finished performer, he has never set the German musical world afire. The paper calls him "a sympathetic young artist whose decided talent entitles him to a high rank in the musical world."

To realize how lucky New Yorkers are in the matter of Wagner singers, compare our "Tristan and Isolde" cast (Nordica, Walker, Burgstaller or Knote, Van Rooy, Blass) with the list of singers engaged by Frau Wagner for Bayreuth next Summer; Kraus of Berlin and Marie Wittich of Dresden will sing Tristan and Isolde, Paul Knupfer of Berlin and Dr. Felix von Kraus of Vienna will appear alternately as King Marke and Kurwenal, and Frau Fleischer-Edel of Munich will be the Brangane.

POLICE STOP OPERA.

Patrons Turned from Doors of a New York Theatre Sunday.

Patrons of Italian Grand Opera, to the number of 3,000, were turned away from the doors of the Academy of Music, in New York, January 21, because Captain Mussey, of the East Twenty-second Street Police Station, had taken steps to prevent a violation of the Sunday laws. The scheduled performance was similar to those which have been given in the same place heretofore without opposition.

A squad of police was on hand to see that the opera performance be not given, despite the protestations of influential patrons, who observed that no attempt had been made to interfere with the "sacred concerts" in the Dewey Theatre, Huber's, Proctor's and other theatres. Many seats had been sold for the proposed performances of "Cavalleria Rusticana" and "Pagliacci," but Manager E. G. Gilmore was obliged to return the money to the ticket holders. Anthony Terrara was the promoter of the enterprise.

Caruso Whistles; Broadway Gapes.

One afternoon last week a number of folk coming from the automobile show in New York turned and looked at a thick chested man with a mustache curled upward, who stood at the corner of Twenty-sixth street and Broadway whistling at a great rate, "I'm a Yankee Doodle Dandy."

There was something about the whistler that caused passersby to stop. Finally, a woman, who had helped arrange a musicale, exclaimed:

"He may whistle for nothing, but it costs something to get him to sing!"

About this time a Broadway car came along and Signor Enrico Caruso hopped aboard.

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MRS. HULETT GIVES PLEASANT RECITAL

Aided by Miss Emma Carroll and Advanced Pupils, She Delights an Interested Audience.

The piano recital given by Mrs. M. M. Hulett at her new studio, 37 West One Hundred and Twenty-sixth street, on January 20, aided by several of her advanced pupils and by Miss Emma Carroll, was a highly satisfactory one, not only for Mrs. Hulett, but for the audience itself.



MRS. M. M. HULETT.

A New York Teacher of Piano, Who Has Fought Her Way to the Front by Hard Work and Ability.

The principal numbers of the programme were Thome's "Simple Aveu," charmingly played by Clara Crane; Wollenhaupt's Etude 22, opus No. 1, played by Letitia Mauter, and three little songs sung with a wealth of voice and most delightfully by Miss Carroll.

Mrs. Hulett, who recently resigned from the faculty of the Price-Cottle Conservatory, and began teaching on her own account, has been a professional musician since she was fourteen. At that age she became organist of St. John's Reformed Church of Pottsville, Pa., occupying that post for eight years without missing a service. Some five years ago she came to New York City, and has been most successful as a teacher since.

It is Mrs. Hulett's intention to found a conservatory next Fall, for she has so many calls upon her time that she finds herself unable to meet the demand alone.

MARUM QUARTETTE CONCERT.

Tschaikowsky Programme Played Before a Crowded House at Cooper Union.

The second concert of the Marum Quartette at Cooper Union, New York City, on January 18, proved to be a musical function delightful in every respect, for this excellent organization was in its best form. The entire programme consisted of Tschaikowsky works, being selected from his earlier and latter compositions. The well-known quartette in D major elicited prolonged applause. Marguerite Hall sang "Jeanne D'Arc's Farewell" superbly, displaying a fine voice, well trained and singing with intelligence and feeling.

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Successful Musicales also Included Vocal, Violin, 'Cello and Piano Selections by Representative Performers.—Gustave Frese Presides at Beautiful-Toned Instrument.

STEINWAY HALL, New York, Jan. 22.—Musical of the Art Organ Company. Miss Will Nell Lavender, contralto; Emanuel Fiedler, violin, of Boston Symphony Orchestra; Carl Barth, 'cello, of Boston Symphony Orchestra, and Gustave Frese, organ and piano. The programme:

Trio (C-minor) for organ, violin and 'cello, first movement....Rheinberger
'Abendlied" for 'cello and organ.Schumann
'Marche Funebre et Chant Seraphique," for organGuilmant
Sonata (F), for violin and piano....Grieg
(a) Contralto solo, "O Dry Those Tears"Del Rigo
(b) "O' Del Enro Dolce Ardor".Stradella
(a) NocturneFerrata
(b) Capriccio, for organ.....Guilmant
Andante and Scherzo, from Piano Trio, op. 97.....Beethoven
Finale, from Trio for organ, violin and 'celloRheinberger

The first of a series of four invitation musicales by the Art Organ Company in the Art Room at Steinway Hall proved an artistic success in every way. The auditorium was filled with recognized music lovers, who showed their appreciation of the admirable rendition of the various numbers on the programme in a hearty manner.

The purpose of these musicales is to give the public an opportunity of becoming intimately acquainted with the "Orgue de Salon"—the ideal chamber pipe organ, made by the Art Organ Company, and the judgment passed by the audience last Monday afternoon was unanimous that it entirely fulfils the claims made for it by the builders.

It was heard to excellent advantage as a solo instrument, as an accompanist to the contralto soloist of the musicale, and in conjunction with the 'cello and violin offerings. On every occasion it responded in an admirable manner to the playing of Gustave Frese, the well-known organist.

Two beautiful-toned Steinway Art pianos were also used in two numbers.

OPERA-LOVERS LOST JEWELS.

Valuable Gems Disappear at Philadelphia Performance.

PHILADELPHIA, Jan. 22.—"La Tosca" so moved several of its hearers last Tuesday night in the Academy of Music that they are now bemoaning valuable jewels which they lost on their way homeward after the opera's close. One of these is a necklace worth thousands of dollars, composed of 100 diamonds weighing 10½ carats. Mrs. Aubrey H. Weghtman, of No. 1915 Walnut street, who is said to be the loser, advertised their loss.

Scholarly Concert in Boston.

BOSTON, Jan. 22.—Karl Griener, 'cello, Louis V. Saar, piano, Arthur Griffith-Hughes, barytone, and two accompanists, were heard in a recital here Thursday night in Steinert Hall. From beginning to end the presentation was scholarly. Mr. Griener played two groups of short pieces which he himself composed and Mr. Griffith-Hughes confined his selections chiefly to the works of living composers.

Verdi received \$20,000 for writing "Aida" for the Khedive of Egypt, and it is estimated that from the year of its first performance at Cairo (1871) to his death in 1901 his royalties from this one opera amounted to \$800,000.

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HARRIET M. BEHNNE'S TEACHER ARTHUR CLAASSEN SHOWS THAT THE DISTINGUISHED AMERICAN PRIMA DONNA WAS FOR A LONG TIME UNDER HIS DIRECTION

At the time that Harriet Behnne, the young American prima donna and protegee of the late William Steinway, was chosen as the prima donna of the Opera Comique in Berlin, statements were made to the effect that she had been a pupil of Arthur Claassen, director of the New York Liederkranz and one of the most prominent orchestra leaders in the United States, whose life-work as a teacher and musician, especially in Brooklyn, where he has lived for many years, makes one of the most distinguished pages in American musical history.



HARRIET M. BEHNNE AS "DELILAH."
The American Girl Who Has Profited by the Teaching of Two Celebrated and Successful American Vocal Experts.

This brought out a letter, which was published in the last issue of MUSICAL AMERICA, from another distinguished teacher, Mme. Frida Ashforth, who showed that Miss Behnne had studied with her, having

been brought to her by the late William Steinway, and that, after leaving her, Miss Behnne had gone to Europe, where she had at once made a success.

In connection with this, Arthur Claassen has sent the following letter to maintain his position in the matter, accompanied by a photograph of Miss Behnne as "Delilah," which is one of a number that she gave him and on which she acknowledges that Mr. Claassen had been her teacher. It would appear that Miss Behnne got her first instruction from Mr. Claassen, and after that went to Mme. Ashforth. Mr. Claassen's letter is as follows:

BROOKLYN, N. Y., Jan. 22, 1906.

Dear Mr. Freund:

You said in MUSICAL AMERICA, in the issue of January 13, that Miss Minnie Behnne, or, rather, Harriet M. Behnne, was my pupil. This is true.

Miss Behnne studied four years with me, and her first appearance in public was at a musical festival at Scranton, Pa. Her success was phenomenal. Miss Behnne studied a short time with another teacher in New York, and went to Europe, where, on my advice, she studied with Bungert, the famous song writer, and Reinhold Hermann, one of my predecessors as conductor of the "German Liederkranz."

Pictures like the one published by you I received by the dozen from Miss Behnne, with the most affectionate dedications, expressing her thanks to me as her teacher. I am very glad that some of my pupils are so successful. When Mrs. Marie Rappold studied with me for two years she always made a hit every time she appeared in public. Mrs. Rappold for ten years got nearly every one of her numerous engagements for concert and opera through my efforts, and she sang always under my direction.

I do not claim all the credit in these two cases, but I believe it is wrong if others are not fair enough to let me have what is due to me.

Two months ago, Miss Behnne sent a letter through Mr. Jacques Goldberg, stage manager of the Metropolitan Opera House, to me, addressed: "Herr Arthur Claassen, meinen unvergesslichen Lehrer."

Yours very truly,
ARTHUR CLAASSEN.

It would seem from this letter that Miss Behnne acknowledges that Mr. Claassen was her teacher, and also acknowledges that Mme. Ashforth was her teacher.

No wonder she made a success when two such distinguished musicians and teachers gave her musical education.

"Gypsy Baron" Changed.

The third act of "The Gypsy Baron," which will be produced at the Metropolitan Opera House with an all-star cast at the annual benefit of Heinrich Conried, has been rewritten so as to give due opportunity to the famous singers who will participate to display their abilities. In the new version, the soldiers will bring home from war as prisoners, Nordica, Caruso, Sembrich, Eames and all the rest, and they will be taken before the queen. Clemency will be asked for them on the grounds that they are artists.

"If they are artists," the queen will say, "let them prove it," and then each opera star will proceed to prove his or her right to be designated as an artist.

Emma Eames as "Elizabeth."

Mme. Emma Eames sang Elizabeth in "Tannhauser" at the Metropolitan Opera House, New York City, on January 22, to Knote's Tannhauser. Both were in fine voice, and received their accustomed hearty applause from the house after each act.

The performance was a satisfactory one, well meriting the tributes of close attention and appreciative applause that were given it. Miss Fremstad was again the Venus, Goritz the Wolfram, Miss Alten the Shepherd and Blass the Heinrich. The cast also contained Reiss, Muhlmann, Bayer and Franke. Mr. Hertz conducted ably.

Toledo Club's First Public Concert.

TOLEDO, O., Jan. 22.—The Eurýdice Club, under the direction of Mrs. Helen Beach Jones, gave its first public concert January 11, at the Valentine. Hadley's "A Legend of Granada" was the most ambitious offering of the chorus. Saint-Saens' "The Night," a favorite piece in the repertoire of the club, was also given with good effect. Its success was furthered by the work of the soprano soloist, Mrs. Hissemde Moss; Mr. Richards, the flute player, and Mrs. Willing, the pianiste. Emilio de Gorgorza sang in a manner that brought forth high praise.

Nashua Oratorio Society's Concert.

NASHUA, N. H., Jan. 17.—The Nashua Oratorio Society gave its first concert of the sixth season last Thursday night. The society of 100 voices, assisted by special soloists, sang Gounod's "The Redemption."

The special soloists were: Mrs. Grace Bonner Williams, soprano; Mrs. Bertha Harris Tolles, soprano; Miss Mabelle Griswold, contralto; John Young, tenor; Willard Flint, bass. The chorus was also assisted by the Boston festival orchestra and Miss Anna L. Melendy, pianist.

Mrs. Elizabeth Schaub, of Brooklyn, has been engaged as soprano soloist for the Munn Avenue Presbyterian Church, of Orange, N. J.

E. Bruce Knowlton, director of the Columbia Conservatory of Music and Art of Aurora, Ill., has taken charge of the musical column of the Aurora "Beacon."

NOTED PIANISTE IN A SANITARIUM

FANNY BLOOMFIELD-ZEISLER ILL.
FROM OVERWORK, CANCELS
ALL ENGAGEMENTS.

Had Played in Public Despite Physician's Orders and Finally Succumbed to Strain.—Was Ordered into Retirement Some Two Weeks Ago.

The many friends of Fanny Bloomfield-Zeisler will be greatly grieved to learn that this accomplished pianiste and clever woman generally has been stricken by nervous prostration and is seriously ill in a Western sanitarium.



FANNY BLOOMFIELD-ZEISLER.
The Well-known Pianiste, Who Has Had to Cancel Her Concert Tour Because of Nervous Prostration.

There are few women before the public to-day who have done as well for music lovers as has this pianiste. In season and out of season, at all times when the public demanded her presence, feeling well or ill, feeling happy or otherwise, Fanny Bloomfield-Zeisler has played to the very best that was within her.

Constant hard work undermined her health, and early last fall she was warned that she was in danger of collapse, but she persisted in continuing with her work. About two weeks ago she broke down completely, and was forced to cancel all her concert dates and to retire for a complete rest.

Mrs. Lippincott's Song Recital.

A recital was given at the American Institute of Applied Music, 212 West Fifty-ninth street, New York City, January 19, by Mrs. Avis Day Lippincott, soprano, assisted by H. Rawlins Baker, pianist, and William F. Sherman, accompanist. The audience was large and appreciative. Mrs. Lippincott, although slightly indisposed, sang with peculiar charm. Her selections proved popular and served to show her voice to good advantage. Mr. Baker displayed individuality of style and proved himself a capable performer.

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CARUSO, HARD WORKED, LEADS OPERA STARS

WITH HALF OF METROPOLITAN SEASON OVER, HE HAS APPEARED TWENTY TIMES.

Plancon Heard on Ten Evenings; Scotti on Fifteen; Van Rooy on Thirteen—Sembrich has Appeared on Fourteen Occasions and Nordica on Ten with the Others Well Up.

Caruso sang on January 17 for the twentieth time this winter, says the New York Evening "Sun" of the next day. It was the thirty-fourth of the total sixty-eight subscription performances, just half way to the season's end. As the chief tenor would no more consent to sing on half-price Saturday nights and Sundays than his predecessor, Jean de Reszke, ever did, it remains a fact that Conried has worked Caruso, and worked him hard. Caruso, at his present rate of singing two and three times a week, will earn much more than \$50,000 for his third season in America.

Dippel has sung every Saturday "pop" except the two "Hansel and Gretel" and the first "Tannhauser." He has sung the "Stabat Mater" and "Requiem" on two Sundays and an extra opera on Thanksgiving Day, but not once in subscription. Knotte, ten times heard, and Burgstaller, six times since his return three weeks ago, have alone divided the honors with Caruso.

Plancon was the legitimate lion of five Sunday concerts and he has sung in twelve operas, last night's included. The other baritones and basses run to such "lean" figures as Van Rooy, 13; Scotti, 15; Goritz, 16; Blass, 15; Journet, 9; Campanari, 3 times.

As the prima donnas have appeared in the bills, the half-way record credits Mme. Sembrich, 14; Mme. Nordica, 10; Mme. Eames, 4 times in her brief two weeks thus far. The list gives Miss Walker 12 operas, Miss Fremstad 6 operas and 3 concerts and Mme. Rappold 5 operas and 3 concerts. Mme. Jomelli sang four or five times, only once conspicuously cast. Miss Alten owes her nineteen operas largely to the overwhelming popularity of "Hansel and Gretel." Mme. Homer, partly by that opera and still more by her good sense as the only woman who sticks to contralto roles, has reached seventeen performances. Of Miss Weed's fourteen appearances, exactly seven were made in the seven days of Christmas week.

BOSTON SYMPHONY CONCERT.

Mr. Gericke's Leadership Pleases Audience at Hartford Concert.

HARTFORD, Jan. 16.—Despite unfavorable weather, the concert of the Boston Symphony Orchestra last night in Foot Guard Hall, Wilhelm Gericke conducting, attracted a large audience. The novelty of the evening's programme was Rubin Goldmark's "Hiawatha" overture.

George Proctor played Grieg's Sonata in A minor, opus 16, the orchestra being directed in this number by Willy Hess. Other pleasing numbers on the programme were Liszt's beautiful symphonic poem No. 2, "Tasso: Lament and Triumph," and Brahms' Symphony No. 2 in D minor, opus 73.

RUPERT HUGHES' NOVEL "ZAL"

THIS STORY TELLS HOW A YOUNG POLISH MUSICIAN CAME TO THIS COUNTRY AND HOW HE ENDURED GREAT TRIALS BEFORE HE WON SUCCESS AND HIS LOVE

With much charm, tenderness and sound philosophy, Rupert Hughes, novelist and critic, has told in "Zal," a novel just issued by the Century Company, the story of a young Polish musician who comes, with his selfish father and devoted mother, to this country to win success, after a phenomenal career as a child prodigy in Europe.



RUPERT HUGHES.

The Clever Author Whose Latest Novel, "Zal," Is One of the Literary Surprises of the Winter.

The experiences of this young Pole with his commercial Hebrew manager, with the critics, with a disdainful public, are portrayed with a realism which shows that Mr. Hughes has grasped life in its inner meaning.

From the start, a beautiful, high-spirited American girl is drawn with irresistible force to the musician, and prevails upon her millionaire father to allow her to study with him, though she does so under the guise that she is a poor, talented girl.

The story then tells how success came to the young pianist after endless misery and trouble; tells of the growth of his love for the girl; contrasts sharply her mother's ambition to marry her to an English duke;

with the girl's devotion to her ideal love; describes the yearning of the poet-artist for that unattainable something, that Zal which is ever the goal of such a character; separates the lovers for a time; describes how the loss of his love broadens and deepens the artist's power and talent, and finally brings the lovers together again, through a tragic incident, in which the pianist loses his mother, to whom he was devotedly attached and who was the one great solace of his life.

The picture is heightened here and there by an intensely clever description of the selfish, gambling, would-be aristocrat, the father of the artist, and by a humorously satirical account of the attitude of wealthy society people towards musicians of talent who come to this country.

The style of the book is simple; there is no striving for effect, though perhaps the introduction of the English duke, as a foil to the musician, is scarcely in character with the general high plane on which the work is written.

One of the strongest scenes is that which shows the pianist, his father and mother on the morning after his American debut—the pianist still in bed—reading the criticisms in the morning papers, which are characterized by invective, or express a cynical indifference to the young man's talent and work. Later, the same critics, when he has made his success outside of New York and returns, acclaim him the greatest of the great.

Rupert Hughes has written many clever books. He always interests. But some of his best work is done in this, his latest novel. To musical people—and especially to musical aspirants, to those who want to win fame, success and money in the musical world—this story should teach a great lesson and be also a great comfort. It shows that even to the most sincere, talented and painstaking artist success comes only after struggles and trials that tear the heart and rend the soul, and that the power to move others deeply is given only to those who have known what it is to go through the "Valley of the Shadow."

John C. Freund

Albany May Get Music Hall.

ALBANY, N. Y., Jan. 24.—Following the long-felt want of a new and adequate auditorium for concert work in this city, a plan is under way which promises to bring fulfillment to the project. The idea of securing a hall of this sort has been called to the attention of the Albany Historical Society, which has acquired part of the old Rathbone estate in Washington avenue, and it is thought the society will take favorable action in the matter.

Hartford Saengerbund Elects Officers.

HARTFORD, Conn., Jan. 13.—The Hartford Saengerbund at its recent annual meeting elected as officers: President, Louis Dettenborn; First Vice-President, Paul Stoerkel; Second Vice-President, Otto Beissner; Secretary, Otto Becher; Treasurer, F. D. Mann; Trustees, George Zunner and Emil A. Clauss.

Belmonts' Farewell Musicales.

A farewell musicale was given by Mr. and Mrs. O. H. P. Belmont, who sailed for Europe January 22, in the St. Regis, New York, on the previous Saturday night. The first part of the programme, which was under the direction of Victor Harris, included Liza Lehmann's song cycle, "In a Persian Garden," sung by Mrs. Shannah Cummings, soprano; Janet Spencer, contralto; Glenn Hall, tenor, and Herbert Witherspoon, basso. This was followed by songs by Charles Gillbert, barytone, formerly of the Metropolitan Opera House, and cello solos by Joseph Hollman, Mr. Harris playing the accompaniments.

On the English Railway.

Porter—"First-class, mum?"
Lady—"Yes, thanks, young man; 'ow are you?"—"The Bystander."

MUSIC IN "WEE SMA' HOURS" CAUSES STIR

SLEEPY HOTEL GUESTS FAIL TO ENJOY EFFORTS OF SAFONOFF AND SUSAN STRONG.

Janitor Breaks in on Early Morning Musicales and Demands that "Noise Must Stop"—Sequel to an After-Opera Tea-Party in Singer's Apartment.

"That noise must stop!" was the blunt order of a janitor in the Wolcott Hotel, New York, the other night. It was about 1.30 o'clock A. M., and the alleged "noise" was being made by Wassily Safonoff, who was playing over some Russian airs he loved. Susan Strong, opera and concert singer, was assisting.

At any other time guests in the hotel would have delighted in the informal recital, but at that time—well, sleep was better than the best music in the world. Complaints a-plenty were made to the clerk, who sent the janitor to have the music stopped. This is what happened, according to the New York "Times's" version of the affair:

"Miss Strong was vexed, M. Safonoff was vexed, and their friends were deeply vexed. But the music stopped, and since then the rules of the family hotel have been kept by the prima donna.

"Miss Strong was asked yesterday about the story, which has been the talk of the Hotel Wolcott for several days.

"A party had been to the opera Wednesday night," she said, "and after it was over I asked them all to come to my apartments and have some tea made in English fashion. After we had been there for a time M. Safonoff began to look over some music I had on my piano. He found a lot of Russian compositions there, some of which he had not heard for years, and wished me to sing one for him. And I forgot we were in a family hotel, and did so. And everybody insisted that we should go on playing and singing, and I'm sorry anybody was disturbed. That is all."

PIANIST AND COW PUNCHER.

Col. John Abernathy To Be Made U. S. Marshal of Oklahoma.

WASHINGTON, Jan. 22.—Col. John Abernathy, who is to be a guest of President Roosevelt soon, is a product of Oklahoma, and combines the quality of an accomplished piano player with that of the greatest wolf hunter, cow-puncher and bronco buster in the Territory.

The President is expected to appoint him United States marshal of Oklahoma.

Born in Bosque County, Tex., in 1876, he began to train as a cow puncher when he was eight years old. He polished off in the higher mathematics et al. at Waco, Hillsboro and Galveston, where his musical studies led him into the path of romance. His music master's pretty niece, Jessie Pearl, engaged the attention of this Admirable Crichton of the Woolly West. He loved, she reciprocated, and all that separated two ardent young natures was the parents' objection.

Abernathy, closely pursued, carried off his sweetheart to Cleborne and married her just five minutes before the officer arrived to arrest him.

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JAPANESE MUSIC IS PLAYED BY NATIVES

UNUSUALLY INTERESTING CON-
CERT OF EASTERN COMPOSI-
TIONS AT WORCESTER.

**Pioneers Who Introduced Western Music Into
Island Empire Heard in Quaint Melodic Con-
certs—Who They Are and What Their Purpose
Is.**

WORCESTER, Mass., Jan. 19.—The most remarkable concert ever given in this city was that occurring in Mechanic's Hall last evening, when a programme consisting entirely of Japanese music, played by two Japanese soloists, was enthusiastically received by a most interested audience. The performers were Professor S. Takaori, of the Tokio Musical College, and Professor Shoji Iwamoto, president of the Japan Imperial College of Music, also of Tokio. The opening number was a piano duet entitled "Rokudan," a specimen of koto, or flute, music. This was originally written for the koto, but was harmonized for American audiences by the two Japanese musicians. Its quaint phrasing and peculiar melodic arrangement, while odd to American ears, were such a delightful Japanese bit that the performers were heartily encored.

The next number was a sample of Nagauta music, such as is played at weddings. It was originally written for the samisen, a three-stringed Japanese instrument, but was performed on the violin by Professor Takaori. Next came a solo on the samisen, "Kanjicho," the most classical and dramatic music of Japan. This was another picturesque composition, and was followed by a violin duet composed by Professor Takaori entitled "Poppoli."

The second part opened with a duet for the violin and Japanese flute, "Onono Yama," illustrative of the taste of the Japanese during the Tokugawa regime, the golden age of Japan. Then followed a piano solo—dance music to which the Geishas disport themselves for the edification of the visitors to their tea gardens.

The last number was a violin and piano duet, "Akino Iropusa," another specimen of Nagauta music. This was the most ambitious composition of the programme, the theme expressing the insects' enjoyment in the evening. A prince stands alone in the open air listening to the sound of the insects at twilight, and the music expresses his feelings wonderfully well.

Professor Iwamoto, probably the leading musician of Japan, is visiting this country for the sole purpose of modernizing Japanese music and musical expression. His main purpose is to introduce the major key into Japan, practically all Japanese music being written in a minor key. At present, the Japanese are attracted mainly by Western church music of a popular kind.

"I believe in the practical side of music," said Mr. Iwamoto, "for I think it is refining and ennobling, and for this reason I want my countrymen to take it into their daily lives. I regret that our government has sent its musicians in the past to Germany instead of to this country. The Germans make good music, but they do not teach the popularizing of it as the Americans. Among our students, of course, German influence is great, and the works of such composers as Wagner, Schumann and Beethoven are most popular.

"The introduction of the piano has been only gradual, and it has been only of late that two theatres in Tokio have adopted it. Of all the Western instruments, the violin is the one best suited to the Japanese temperament, and we have many students in Germany studying violin music now."

The Japanese Imperial College of Music, of which Mr. Iwamoto is a representative, was established in 1892, and an American teacher, Professor T. F. Mason, of Boston, was placed at its head. So successful was Professor Mason that to-day the college has a faculty of six German and forty Japanese instructors. There is a chorus of two hundred voices, an orchestra of two hundred pieces and a total of five hundred students.

Winsted, Conn., Singers Rehearsing "Hymn of Praise."

WINSTED, Conn., Jan. 17.—Conductor Richmond P. Daine has begun rehearsals for the coming season with the Choral Union, which is studying Mendelssohn's "Hymn of Praise." The rehearsals are held at the Gilbert School Hall.

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THE KALTENBORN QUARTETTE.

This Well-known Body of Musicians, which is one of the Leading String Quartettes in the Country, is composed of Franz Kaltenborn, 1st violin, John Spargur, 2d violin, Gustav Bach, viola, and Louis Heine, 'cello.

MENDELSSOHN HALL, New York, Jan. 18.—First concert of the Kaltenborn Quartette. Franz Kaltenborn, first violin; John Spargur, second violin; Gustav Bach, viola; Louis Heine, violoncello. Miss Jessie Shay, pianiste, assisting. The programme: Quartette in C minor, op. 18, No. 4.

Beethoven
Sonata in G major, op. 13, for piano
and violin Grieg
Quintette in F minor, op. 22, for piano,
two violins, viola and violoncello.

Grabert
(New, first time in New York.)

Half a dozen of the opening bars of the Beethoven quartette were enough to convince any one that the four musicians seated on the platform had the esprit de corps which can come only with prolonged practice. It was finished playing, affording delight to the most critical hearer.

Portions of the Beethoven number were given with a charming interpretation, while the last composition on the programme, rich in invention and full of opportunities for each instrument, was played even better.

Mr. Kaltenborn presented the Grieg So-

nata in a most enjoyable manner. He showed repeatedly in the more difficult passages that he has technical attainments of the highest order.

Miss Shay made a good impression. She has a good legato and a pleasant singing tone, and plays with marked finish of style. The piano parts in the Grieg and Grabert numbers were not interesting enough to give her the best opportunity to display her powers, and one would have liked to hear her in something affording her freer scope.

This is the eleventh season of the Kaltenborn Quartette, which was formed by the musician whose name it bears. The repertoire of the organization, as exemplified by its programmes during the last ten years, includes the best works of all composers of chamber music, besides sonatas and violin and 'cello solos. The quartette's services have been in demand not only in New York and Brooklyn, but throughout the country, where they have been sought by leading churches and colleges.

Mr. Kaltenborn was born in Hamburg, Germany, in 1865, but received his early musical training in New York City, where he studied under Julius Bernstein, Herman Brandt and Edward Mollenhauer. He made his debut at the age of fourteen as violinist

at the concert of the famous Saxophone Quartette Club. At seventeen he entered the orchestra field, having been identified with orchestras under Dr. Leopold Damrosch, Theodore Thomas and Anton Seidl. He became a member of the New York Philharmonic Society in 1891, and was active in the work of several other distinguished musical organizations. His season of 438 summer night concerts in New York City is well remembered by music lovers. Mr. Kaltenborn made his debut as a conductor in 1898.

John Spargur, second violin, was born in Cincinnati, O., in 1879, and after studying under Carl Hild, he made a concert tour at the age of fifteen. He is a member of the New York Philharmonic Society.

Louis Heine, 'cello, hails from San Francisco, Cal., and received his entire musical training in America. He is first 'cellist in the New York Philharmonic Society and professor of the 'cello at Yale University.

Gustav Bach, viola, was born in Milwaukee, Wis., and is the son of Christian Bach, the composer and musical director. He studied abroad and later organized the Milwaukee Quartette Club. He played with Theodore Thomas and is at present a member of the New York Philharmonic.

James Nuno, composer of the Mexican national anthem, has returned from an extensive touring trip in Mexico.

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MUSIC FOR YOUNG FOLK.

**Carl Figue Gives Piano Recital of Great
Compositions in Brooklyn.**

Music by great composers written for young people constituted the programme at a piano recital given by Carl Figue in Association Hall, Brooklyn, January 22. The concert was one of a series of six recitals and lectures, being given under the auspices of the Brooklyn Institute of Arts and Sciences by Mr. Figue. On the programme were selections by Schumann, Beethoven, Mozart, Reinecke, Kuhlari and Clementi.

Calve "Passed by" Butte, Mont.

BUTTE, Mont., Jan. 24.—Because Manager J. K. Heslet, of the Broadway Theatre, of this city, did not feel justified in booking Mme. Calve, music lovers were disappointed in not hearing the diva this year. It is said that her manager required a guarantee that seemed prohibitive, and he was told to "pass by" Butte. Mme. Calve is at present touring the Pacific Coast and will return to New York for a second engagement to begin February 22 in Carnegie Hall.



H. M. Field, of Toronto, gave an interesting piano recital in Association Hall, January 22.

I. M. Mayer, a pianist well known in the South, was heard in a recital given in Jacksonville, Fla., January 10.

Gounod's "Redemption" was sung at the mid-winter concert of the Nashua, N. H., Oratorio Society, January 11.

Alma Koempel, a young Scranton, Pa., pianiste, gave an admirable recital in Association Hall of that city, January 15.

Mrs. T. Hollingsworth Andrews, 1119 Spruce street, Philadelphia, was the hostess at a morning musicale given at her home, January 15.

The Empire Women's Orchestra of Boston, gave two concerts at the Industrial Exposition in Jacksonville, Fla., January 14.

The Bangor, Me., Band, which has been in existence for fifty years, gave its annual concert in the City Hall of that city, January 18.

At a banquet held recently, the Springfield, Mass., Symphony Club was organized as a permanent association. A concert will be given in the Spring.

Excerpts from "Faust," "Parsifal" and other grand operas were given in Winchester, Va., for the first time, by the National Grand Opera Company, January 5.

Watkin Mills, the English barytone, and his excellent company of English singers, presented an interesting programme in Association Hall, Toronto, January 20.

An interesting programme of folk songs was presented by Glen O. Frierwood, at the home of Mrs. Charles S. Hardy, in Des Moines, Ia., January 22.

Mary Ogilvie, soprano; Mrs. Jessie Downer-Eaton, pianiste, and Louis Eaton, violinist, were the soloists at the recent concert of the Fortnightly Club of Brockton, Mass.

The Morse Choral Society, of Oxford, Mass., has decided to present "The Holy City" at its next concert, February 14. Milton C. Snyder is conducting the rehearsals.

The Orchestra of the Cornell University gave its second concert in Sibley Dome, Ithaca, January 16. Edward Cox was the piano soloist and Florence Jarvis sang several solos.

The United German Societies of Indianapolis celebrated the one hundred and fiftieth birthday anniversary of Mozart at the South Side Turner Hall, of that city, January 22.

Harry Pepper, tenor, gave a recital of ballads in Warner Hall, Bridgeport, Conn., January 11. Agnes Littlejohn was the violin soloist and J. Francis Quinn, the accompanist.

The Troy, N. Y., Vocal Society gave one of the best concerts in its history, January 17, under direction of William H. Hollister, Jr. Mme. Olga Samaroff was the soloist of the occasion.

Minor C. Baldwin, of New York, gave an organ recital in St. Stephen's Reformed Church, Reading, Pa., January 16. Edgar Hangden, assisted by Edith Kraemer, played two cello solos.

Meetings are being held in Norfolk, Va., looking toward the permanent organization of the Berkely Symphony Society, of that city. It is proposed to give a season of concerts.

Mrs. Rachael Frease-Green, one of the leading singers in Ohio, was the soloist at the concert given by the German Club, of Akron, O., in the Music Hall of that city, January 18.

Ruthven Macdonald, the Toronto barytone, gave a recital in Winnipeg, Can., January 11. This was his first appearance in that city, and it was sufficient to establish him as a prime favorite.

The American Music Society, of Boston, was entertained at its last meeting, January 18, by the presentation of a programme of American music. The meeting was held at the home of Mrs. Mary H. Myer, 142 Beacon street.

A series of Half Hours of Music in the Greek Theatre, at Berkeley, Cal., was inaugurated January 14, under the direction of Roscoe Warren Lucy. These open air concerts have proved to be a popular form of entertainment.

The complete programme of the Toronto Choral Union is made up entirely of new works, which will be heard for the first time at the concert in Massey Hall, Toronto, March 1. The soloist will be Madame Shanna Cumming, of New York.

Mme. Galski was greeted by a large audience in Lynchburg, Va., January 15. The programme consisted of German Lieder and some of the best American compositions. Schubert's "Erlkoenig" was sung in a manner that aroused much enthusiasm.

Jean Wakeman, a pianiste of Hollywood, Cal., gave a recital in that city, January 20. She was assisted by Mrs. Katharine Kimball-Forrest, vocalist; Dorothy Humes, pianiste; Miss Thresher, violiniste, and Jessie Ware, pianiste.

The Minneapolis Symphony Orchestra presented an excellent programme at St. Paul, Minn., January 25, in the People's Church. The orchestra, under the direction of Mr. Oberhoffer, played in fine form. The soloist for the occasion was Waldemar Lutschg.

The Pittsfield, Mass., Musical Club held a public meeting in that city, January 18, the soloists being Mrs. Beatrice Bowman Flint, of New York, soprano; Edna Stearns of New York, contralto; James Armstrong, tenor, and Fred. T. Francis, basso.

The Chicago Opera Club presented Virginia Listemann in the part of Marguerite in its production of "Faust" at the Chicago Auditorium, January 23. This was Miss Listemann's first appearance before the Chicago public, and she acquitted herself most creditably.

The Salt Lake City Symphony Orchestra has announced that its concerts have been postponed indefinitely, and may not be continued until May. The abandonment of the season's plans arose through a difference of opinion in regard to giving concerts Sunday nights.

The musicale given at the German House, January 17, in Indianapolis, proved to be a delightful occasion. Hugh McGibney, one of the most accomplished violinists in the West, was heard in a number of solos and Liza Lehmann's "In a Persian Garden" was given by a quartette.

"The Princess Beggar," a light opera, book by Edward Paulton and music by Alfred G. Robin, was successfully produced at the Majestic Theatre, Utica, January 17, with Paula Edwardes as Elaine. The local papers spoke highly of the operetta and also of Miss Edwardes.

The feature of the concert given under the auspices of the Grand Army in Tremont Temple, Boston, January 17, was the singing of old favorite melodies that have thrilled English thinking people for a hundred years and more. Margaret Langtry played violin solos at the same concert.

MUSICAL AMERICA has received a postal card from Montreal bearing on the one side a photographic likeness of Henri Marteau and on the other side an inscription reading "Big business for Marteau." This is pleasing news, for Marteau is so thorough an artist that he deserves all the success he can command.

Frederick L. Clark has resigned as organist for the Payson Church, East Hampton, to take charge of the music of the Edwards Church at Northampton. Mr. Clark will succeed Prof. H. D. Sleeper, head of the music department of Smith College, who will give up the organ because of the demands of college work.

Gounod's "Redemption" was given by the Nashua, N. H., Oratorio Society, January 11, under the direction of Eusebius G. Hood. The soloists were Bertha L. Harris Tolles, soprano; Anna L. Melendy, pianiste; Grace Barnes Williams, soprano; Mabelle Griswold, contralto; John Young, tenor, and Willard Flint, basso.

The Fourth Ellis Concert was given in the City Hall of Portland, Me., January 24. The Boston Symphony Quartette was heard and Edyth Walker, mezzo-soprano of the Metropolitan Opera House, was the soloist. With this fine array of talent it is little wonder that the concert was probably the best that has been given in Portland this year.

The Choral Art Society of Bay Ridge, Brooklyn, N. Y., is preparing for the second of its series of three concerts, to be held in the Grace Methodist Episcopal Church at Fourth and Ovington avenues, January 31. Handel's Oratorio, "The Messiah," will be presented by the Society, assisted by soloists. Rev. Robert Bruce Clark will be the musical director.

The Papal edict has occasioned a new interest in Gregorian chant not only in the Catholic Church but in the Protestant churches. At the Chapel of the General Theological Seminary in New York, which has one of the most beautiful church interiors in the city, there are two services daily at which the Gregorian plain song is sung by a boy's and men's choir of 122 singers. Clement R. Gale is the director of these services.

Charles F. Webber, the Boston composer and teacher, has in his possession an excellent copy of Carolus Duran's portrait of Gounod, the great French composer. No equally satisfactory likeness of the composer is extant, and Mr. Webber has been induced by Richard G. Badger, the Boston publisher, to allow him to make a large half tone reproduction. The publication has already attracted attention and caused favorable comment.

Frank Van R. Bunn, tenor, and Mrs. Jenny Corea Bunn, soprano, were the soloists at a concert given in the Central Presbyterian Church in Denver, Col., January 16. They were assisted by Mrs. Genevra Waters Baker, violiniste, and Frederick Schweikher, pianist. An interesting feature of the programme was the presentation of "Mi Zuerido," the words of which were written by Alice Maynard Griggs and the music composed by Mr. Bunn.

Cecelia Weil, formerly of New York, where she studied with Mme. Devine and did some good concert and church singing, is now continuing her studies with Mrs. Karl Formes, in San Francisco where Mrs. Weil is the leading soprano of the Howe Musical Club. Mrs. Formes is said to be teaching a young basso with a phenomenal voice by the name of John Quinn, who has already been heard at several concerts, where he won much applause.

Arrangements have been completed for a series of concerts, to be given in the homes of Worcester, Mass., society women. The first of these musicales will be given February 15, the soloists being Charles J. Dyer, who is arranging the series, and Richard Platt, a pianist of Boston. The soloists at other concerts will be Mrs. Bertha Cushing-Child, contralto; Sol Marcossou, violinist, of Cleveland, O., and Mme. Fidele Koenig, instructor of vocal culture in the New England Conservatory of Music.

The Schubert Oratorio Society of Newark, N. J., held its annual election of officers in the rooms of the society, Music Hall, 17 Centre street, last week. The following officers were elected: President, Mr. William Bittles; vice-presidents, Messrs. Lewis Straus, Frederick C. Russell and William D. Carter; treasurer, Mr. Oscar C. Kunze; financial secretary, Mr. Joseph W. Avery; accompanist, Miss Anna S. Burgyes; chairman of concert committee, Frank P. Russell. Plans for the forthcoming Lenten-tide Novelty Concert were laid and preparations of choral work begun.

AMONG OUR MUSICIANS

Frank Reynolds, an organist of Newark, Ohio, has left that city to take up his studies with Emil Liebling, in Chicago.

Mrs. Olive Reed Cushman has been secured for contralto soloist of the Tenth Avenue Baptist Church of Oakland, Cal.

Herman Avery Wade, formerly of Buffalo, and now of New York, has composed an intermezzo entitled "A Garden in Pink."

George W. Binley of Albany has been engaged as organist and choir director of the Baptist Church of Glens Falls, New York.

William Schultz, a boy soprano of Toledo, O., arrived in New York last week to become one of the soloists of Grace Church choir.

Franklin W. Ryker, of Burlington, Vt., is forming a Musical Art Society with the intention of presenting cantatas and operas from time to time.

Elizabeth Tyler has been engaged as contralto soloist in the choir of the Fourth Presbyterian Church, Washington, to succeed Mary King, who resigned.

Cora Marian Purviance, of Kingston, N. Y., has been appointed supervisor of music of the public schools of Bridgeport, Conn., to succeed the late F. E. Howard.

Page Zimmerman, conductor of the choir in the Mt. Vernon Place M. E. Church, Washington, has left with his family for El Paso, Tex., for an indefinite stay.

Louis Tilleux, a French horn player, who has completed thirty years of service with the Marine Band of Washington, was the guest at a reception January 13.

Georgia T. Sherman, a young St. Paul, Minn., singer, has entered the new American Institute of Music in New York, and is under the tutelage of Mme. Etelka Gerster.

Kaetchen Geist, who has just returned from five years of study in Berlin and Munich, was the soprano soloist at the concert of the Schubert Club of St. Paul, January 17.

Musical circles of Cincinnati are interested in the approaching marriage of Sallie Reenelin, a talented musician, to Frederick J. Hoffmann, the piano instructor of the Cincinnati College of Music. The wedding will take place February 20.

Mme. Beatrice Goldie has been engaged to take charge of the vocal department of the Marks Conservatory of Music, New York. In addition to private pupils she will conduct a class in light opera. Mme. Goldie was the soloist at the reception given by the Century Theatre Club yesterday (January 26), at the Hotel Astor.

Frank Jarrett Chegwidgen, a New York organist, has been given full charge of the music in the Church of St. Mary the Virgin, in West Forty-sixth street. Mr. Chegwidgen has been an assistant in this church to Dr. Prentice, the former organist, for the last four years, and in addition to becoming the latter's successor he will have the direction of the music in the vested and mixed choir. The position is an important one, as much attention is given to the musical part of the service in this very ritualistic church.

John Warren, manager of the Russian Symphony Orchestra and of Joseph Lhevinne, the pianist, is a graduate of the daily newspaper offices. At different times he was city editor, musical critic, and dramatic critic of the St. Louis "Post-Despatch." Coming to New York he quickly distinguished himself with the "World" and the "Journal," becoming one of the best known "re-write men" in the city. As a reporter for the "World" one of his most talked-of feats was the discovery of a nest of Italian anarchists in a side street cafe, where plots to assassinate European monarchs were hatched. Warren's publication of the story brought the secret service men to the cafe and caused the anarchists to hurriedly leave the city.

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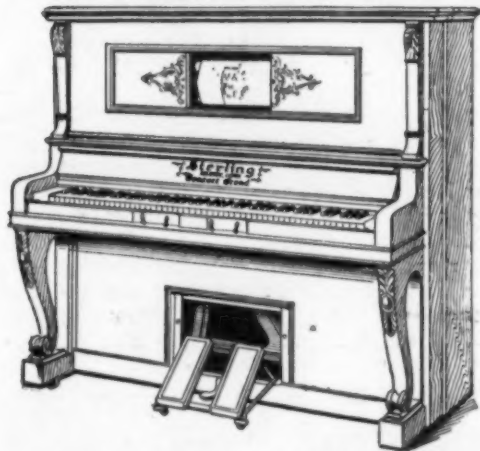
I. INDIVIDUALS.

Bauer, Harold—Boston, Feb. 2.
 Blawell, Lilian—F. C. Whitney, manager. "The Rose of Alhambra." Sharon, Pa., Jan. 27.
 Cunningham, Claude—Houston, Tex., Jan. 29; Galveston, Jan. 31.
 Eames, Mme. Emma—Boston, Jan. 30.
 Galski, Johanna—Loudon G. Charlton, manager. Meridian, Miss., Feb. 1; Jackson, Miss., Feb. 2.
 Gamble, Ernest—Denton, Texas, Jan. 27; Marlin, Texas, Jan. 29.
 Griener, Karl—Savannah, Ga., Jan. 31.
 Hall, Marie—Boston, Jan. 27; Montreal, Jan. 30, 31; Chicago, Feb. 1.
 Joseffy, Rafael—Chicago, Jan. 27.
 Kubelik, Jan—Otto Goerlitz, manager. Chicago, Jan. 27; St. Paul, Jan. 30.
 Lhevinne, Josef—Chicago, Jan. 30; Feb. 3.
 Miles, Gwilym—Indianapolis, Jan. 31.
 Nichols, Marie—Loudon G. Charlton, manager. Indianapolis, Jan. 29.
 Reisenauer, Alfred—Loudon G. Charlton, manager. Spokane, Feb. 1; Seattle, Feb. 2; Bellingham, Wash., Feb. 3.
 Rio, Anita—Houston, Texas, Jan. 29; Galveston, Jan. 31; Corsicana, Texas, Feb. 2.
 Rubinstein, Arthur—Detroit, Feb. 6.
 Samaro, Olga—J. E. Francke, manager. Washington, afternoon, Jan. 30; Baltimore, evening, Jan. 30; Philadelphia, Feb. 2 and 3.
 Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
 Sembrich, Mme.—New York, Carnegie Hall, Feb. 1.
 Strong, Susan—New York, Mendelssohn Hall, Jan. 30.
 Szumowska, Mme.—Boston, Jan. 29.
 Young, John—New York, Catholic Club, Jan. 28; Brooklyn, Jan. 31; Newburgh, N. Y., Feb. 3.

II. ORCHESTRAS.

Boston Symphony Orchestra—Boston, Jan. 27, Feb. 2, 3, 5.
 Indianapolis Philharmonic—Indianapolis, Jan. 26.
 Kneisel Quartette—Baltimore, Jan. 26; Brooklyn, Feb. 1.
 Montreal Symphony Orchestra—Montreal, Jan. 26.
 New York Symphony Orchestra—Toronto, Jan. 30; New York, Feb. 4.
 New York Philharmonic—New York, Carnegie Hall, Feb. 9.
 Omaha Philharmonic Orchestra—Omaha, Jan. 29.
 Pittsburgh Orchestra—Pittsburg, Jan. 30, Feb. 1; Columbus, Ohio, Feb. 5; Cleveland, Feb. 6.
 Russian Symphony—New York, Jan. 27; Chicago, Jan. 30, Feb. 3.
 People's Symphony—Grand Central Palace, New York, Jan. 26.
 Sousa's Band—Morristown, Tenn., Jan. 29; Knoxville, Tenn., Jan. 29; Cleveland, Tenn., Jan. 30; Chattanooga, Tenn., Jan. 30; Dalton, Ga., Jan. 31; Rome, Ga., Jan. 31; Anniston, Ala., Feb. 1; Birmingham, Ala., Feb. 1; Atlanta, Ga., Feb. 2.

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III. OPERATIC ORGANIZATIONS.

Babes and the Baron—Shubert Bros., managers. New York, Lyric Theatre, to Jan. 27.
 Babes in Toyland—Cleveland, Jan. 22-27.
 English Grand Opera—Henry W. Savage, director. Pueblo, Jan. 29; Colorado Springs, Jan. 30.
 Fantana—Shubert Bros., managers. Philadelphia, to Feb. 17.
 Happyland—Shubert Bros., managers. Pittsburg, to Feb. 3.
 Mexicana—Shubert Bros., managers. New York, Lyric Theatre, Jan. 29, indefinite.
 Miss Dolly Dollars—C. B. Dillingham, manager. Pittsburg, to Jan. 27.
 Moonshine—Daniel V. Arthur, manager. Boston, to Feb. 3.
 Sergeant Brue—C. B. Dillingham, manager. Washington, to Feb. 3.
 The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinite.
 The Prince of Pilsen—Henry W. Savage, manager. Chicago, Jan. 8-27.
 The Sho-Gun—Henry W. Savage, manager. Chicago, to Feb. 10.
 The Sultan of Sulu—Madison Corey, manager. Pittsburg, to Feb. 3.
 The Yankee Consul—John P. Slocum, manager. Salt Lake City, Jan. 29-31; Colorado Springs, Feb. 2.
 Tivoli Opera Co.—San Francisco, indefinite.
 Veronique—Klaw & Erlanger, managers. Boston, to Feb. 3.
 Woodland—Henry W. Savage, manager. San Francisco, to Feb. 10.
 Wonderland—Brooklyn, Feb. 5-10.

DATES AHEAD.

January 28

Metropolitan Opera House, Popular Sunday Concert, New York.
 Sunday Chamber Concert, Boston.
 Janpolski and Sextet of Stringed Instruments, Chickering Hall, Boston.

January 29

Marie Nichols, violiniste, with the Indianapolis Symphony Orchestra.
 Bagby Musical Morning, Waldorf-Astoria, New York.
 Mme. Szumowska, piano recital, Steinert Hall, Boston.
 Omaha Philharmonic, Omaha, Neb.
 Claude Cunningham, song recital, Houston, Texas.
 Kneisel Quartette in Philadelphia.
 Second concert of Indianapolis Symphony Orchestra.

January 30

Mme. Samaro, Columbia Theatre, Washington, 2.30 P. M., and Lyric Theatre, Baltimore, 8.30 P. M.
 Kubelik, violin recital, People's Church, St. Paul.
 Pittsburgh Orchestra, Mozart Club, Pittsburg.
 Emma Eames, with the Boston Symphony Orchestra, Boston.
 Susan Strong, song recital, Mendelssohn Hall, New York.
 Russian Symphony Orchestra, Josef Lhevinne, soloist, Chicago.
 Arnold Dolmetsch, old-time musical recital, Denver.

January 31

Marie Hall, violin recital, Chicago.
 Karl Griener, recital, Savannah, Ga.
 Premiere of F. S. Converse's opera, "The Pipe of Desire," Jordan Hall, Boston.
 Claude Cunningham, song recital, Ladies' Musical Club, Galveston, Texas.
 Gwilym Miles, song recital, Indianapolis.

February 1

Marcella Sembrich, song recital, Carnegie Hall, New York.
 Sam Franko, old music recital, Mendelssohn Hall, New York.
 Marie Hall, violin recital, Chicago.
 Pittsburgh Orchestra, Apollo Club, Pittsburg.
 Kneisel Quartette, Association Hall, Brooklyn.
 Alfred Reisenauer, piano recital, Spokane, Washington.
 Mme. Galski, song recital, Meridian, Miss.

February 2

Mme. Olga Samaro, piano recital, Academy of Music, Philadelphia.
 Boston Symphony, public rehearsal, Boston.
 Alfred Reisenauer, piano recital, Seattle.
 Mme. Galski, song recital, Jackson, Miss.
 Harold Bauer, piano recital, Boston.

February 3

Russian Symphony Orchestra, Josef Lhevinne, soloist, Chicago.
 Mme. Olga Samaro, piano recital, Academy of Music, Philadelphia.
 Boston Symphony Orchestra, Boston.
 Alfred Reisenauer, piano recital, Bellingham, Washington.

February 4

Music School Settlement Concert, 80 West Fortieth street, New York City; Sembrich, Pugno and Gilbert to sing.
 Harold Bauer, Sunday Chamber Concert, Boston.
 Albert Mildenberg, recital, Carnegie Lyceum, New York City.
 New York Symphony Concert, Carnegie Hall, New York City.
 Katherine Fisk, song recital, Chambersburg, Pa.
 Kubelik, violin recital, Auditorium, Chicago.

February 5

Pittsburg Orchestra, Columbus, Ohio.
 Marie Hall, violin recital, Boston.
 Boston Symphony Quartette, Jordan Hall, Boston.
 People's Symphony Auxiliary Concert, Cooper Union, New York City.
 Jessie Shay, piano recital, Baptist Temple, Brooklyn.
 Bessie Abbott, Apollo Club, St. Louis.
 Mme. Galski, song recital, Houston, Texas.
 Harold Bauer, piano recital, Bangor, Maine.
 Elsa Ruegger, 'cello recital, Louisville, Ky.
 Paolo Gallico, piano recital, Syracuse, N. Y.
 Anita Rio, song recital, Fort Smith, Ark.

February 6

Pittsburg Orchestra, Cleveland.
 Arthur Rubinstein, piano recital, Light Guards Armory, Detroit.
 Henri Marteau, violin recital, Windsor Hall, Montreal.
 Boston Symphony Quartette, Mendelssohn Hall, New York.
 Elsa Ruegger, 'cello recital, St. Louis.
 Katherine Fisk, song recital, Detroit.
 Alfred Reisenauer, piano recital, San Francisco.
 Mme. Kirkby-Luna, song recital, Montreal.
 New York Symphony Orchestra, Carnegie Hall, New York.

February 7

Pittsburg Orchestra, Oberlin, Ohio.
 Marie Hall, violin recital, Portland, Maine.
 Mme. Galski, song recital, Dallas, Texas.
 Mr. and Mrs. David Mannes, violin and piano recital, New York City.

February 8

Kneisel Quartette, Albany.
 Pittsburgh Orchestra, Detroit.
 Russian Symphony Orchestra, Academy of Music, Philadelphia.
 Kaltenborn Quartette, Mendelssohn Hall, New York.
 Mme. Szumowska Adamowska, with the Richmond Choral Society, Richmond, Va.
 Alfred Reisenauer, piano recital, San Francisco.
 Paolo Gallico, with the Philadelphia Orchestra, Trenton, N. J.
 Hoffman Quartette, Potter Hall, Boston.
 Marum Quartette, Cooper Union, New York City.
 New York Symphony Orchestra, Baptist Temple, Brooklyn.
 Anita Rio, song recital, Chicago.

February 9

Montreal Symphony Orchestra, Montreal.
 Pittsburgh Orchestra, Detroit.
 Harold Bauer, piano recital, Baltimore.
 Mme. Galski, song recital, Fort Worth, Texas.
 Elsa Ruegger, with the Boston Symphony Orchestra, Boston.
 New York Philharmonic Orchestra, Carnegie Hall, New York.

February 10

Rubinstein Club Musicale, New York City.
 Alfred Reisenauer, piano recital, San Francisco.
 Pittsburgh Orchestra, Stratford, Ont.
 Young People's Symphony Concert, Carnegie Hall, New York.
 Elsa Ruegger, 'cello recital, Boston.
 Francis Rogers, recital, Washington.
 Richard Platt, piano recital, Steinert Hall, Boston.
 Boston Symphony Orchestra, Symphony Hall, Boston.
 New York Philharmonic Orchestra, Carnegie Hall, New York.
 Mlle. Delly Friedlander, song recital, Mendelssohn Hall, New York.

"Die Walkure" in Book Form.

The well-known publishing house of L. C. Page & Co., Boston, recently issued a notable addition to their fine line of works on music, in the form of a well illustrated book on Richard Wagner's musical drama "Die Walkure." The text is by E. F. Benson, and is a presentation in prose form of that interesting phase of German mythology which inspired Wagner to write "Die Walkure." It is a highly dramatic and extremely interesting story of the loves and hates of Sieglinde and Hunding and Sigismund, with the battles and intrigues of the gods and goddesses that formed the mythical court of Wotan, and leads up to the immolation of Brunnhilde within the sacred fire, as a result of her disobedience to the commands of Wotan, also telling, of course, of the birth and life mission of Siegfried.

This publication is one of the very best expositions we have seen of this part of the great Niebelungenlied, and presents to the general public a thoroughly understandable story (in a most readable and dramatic way) of this part of the twilight of German history. The illustrations really illustrate the text, and the letterpress is excellent. It is a valuable contribution to musical literature.

Wilma Willenbucher, of Washington, D. C., who has been studying with Lilli Lehmann in Berlin, appeared there in concert recently and was much praised by the German critics for her voice and the manner in which she used it.

The Kaiser wished Joachim, the famous violinist, to give the German crown prince lessons, but the music master declined.

Leone Sinigaglia, whose name figures in recent concerts of the Kneisel Quartet, is a young Italian who acquired his musical education in Germany. The etude played by the Kneisels is his opus 5, and is extremely brilliant and difficult.

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Cuba is lucky in having a musician of the calibre of G. M. Tomas, who appears to be the Theodore Thomas of that fair island. He is the conductor of the Banda de Musica Municipal of Havana, and he provides for the education as well as the entertainment of his audiences. He has prepared a book of over seventy pages—"Las Grandes Etapas del Arte Musical"—in which he gives a great deal of valuable information about the programmes of a series of eight historical concerts which he is giving at the National Theatre in Havana. The programmes cover the whole ground, from Scarlatti, in the seventeenth century, to the present day.

"The grand jury that indicted me," said the grafter, "was grossly prejudiced." "How was it prejudiced?" "By the evidence, of course."—Washington "Star."

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